

Sets in Order THE OFFICIAL MAGAZINE OF

SQUARE DANCING

NOVEMBER 1969

50¢ PER COPY



OUR 21st
BIRTHDAY
ISSUE

1969 has been a year the whole world will remember.

For Sets in Order, 1969 has been monumental.

The Gold Ribbon Report is completed this month.

The One-Night-Stand Handbook has become a reality.

The new-dancer promotional flyer is now available.

Level Two of the School Series has been completed.

The Teacher's Manual for the Basic Program of American Square Dancing is at last in print and ready for use.



It's our 21st birthday, a perfect time for the
important announcement that follows . . .

Dear Sets in Order Subscriber,

Big things are about to happen at Sets in Order and we wanted you to be among the first to hear about our plans. We're hopeful that you will find them exciting as a reader of this publication as well as being important to the future of American Square Dancing.

First, we feel that it is time to recognize that the relationship of Sets in Order to its readers is not adequately described by the word "subscriber". Therefore, we invite you to become a CHARTER MEMBER of The Sets in Order

AMERICAN SQUARE DANCE SOCIETY.

Your new Society membership status requires nothing of you beyond the interest you have expressed in the past by being a subscriber. It is our sincere hope that through our increased dedication to this activity you, too, will become even more enthusiastic over the prospects and possibilities of American Square Dancing.

Second, the opportunities to be of service appear to be unlimited and The Sets in Order American Square Dance Society pledges its every effort toward the Protection, Promotion and Perpetuation of this great activity. Its many projects started in the past and new projects slated for the future are all designed to fulfill this pledge.

Third, the scope of editorial coverage in Sets in Order is being considerably increased. Starting with the January, 1970 issue, more in-depth articles devoted to the square dancer, to the caller, to round dancing and to other related segments of this activity will be receiving greater prominence than ever before.

This is a worthwhile project. It is a dedicated move to unify, not organize, the American Square Dance activity. It includes **everything**. It involves **everyone**. No phase is unimportant.

The Sets in Order American Square Dance Society will augment what existing groups are now doing successfully. It will in no way replace your

area square dance association, your callers association, or any other group now in existence. Its aim through its various projects is to bring these groups into closer contact with each other and to generate ideas for more meaningful operation. It pledges its support to every group that has proven to be beneficial to the best interests of American Square Dancing.

We invite you to read through this special 21st birthday issue. We thank you in advance for helping us to spread the word concerning the new chapter we are about to open.

This distinctive design is the identifying symbol of The Society. The square-and-dancers are readily adaptable to many of The Society's uses.



AN OPPORTUNITY IS AFFORDED at this time for friends of Sets in Order to become **CHARTER MEMBERS** of The Sets in Order American Square Dance Society. During this initial drive the 1970 **CHARTER MEMBERSHIP** fee is \$5.00. Here is what your membership includes:

**A full year (12 issues) subscription to
Sets in Order's magazine
SQUARE DANCING**

Brand new features with emphasis on the Dancer, the Caller/Teacher and the Round Dance enthusiast. In short, articles of lasting interest for **everyone** in square dancing.

**Your Personalized
CHARTER MEMBERSHIP Card**

Wallet-size proof of membership that identifies you with SIOASDS.

A New Enlarged Premium Plan

Four fabulous premium packages to select from this year (see page 6 for details).

Additional Services

Do you have questions relating to square dancing, calling/teaching or club or association work? Members may write for assistance from the staff and "outside experts". Whatever your need, The Society will attempt to come to your rescue. This is a continuing service.

Membership entitles you to pre-publication prices on many new Society releases. Low-cost charter flights to fascinating places around the world including the possibility of major square dance events in Europe and the Orient are privileges that will go to members. Membership meetings, training sessions, and other plans of "involvement" will be disclosed during the coming year. A group insurance plan, leadership newsletters and many other advantages are now on the drawing board.

Here is an opportunity for you to actively relate to The Sets in Order American Square Dance Society in its bid to Promote, Protect and Perpetuate this activity in the following ways:

Become a **CHARTER MEMBER** (simply follow the directions covered on page 7).

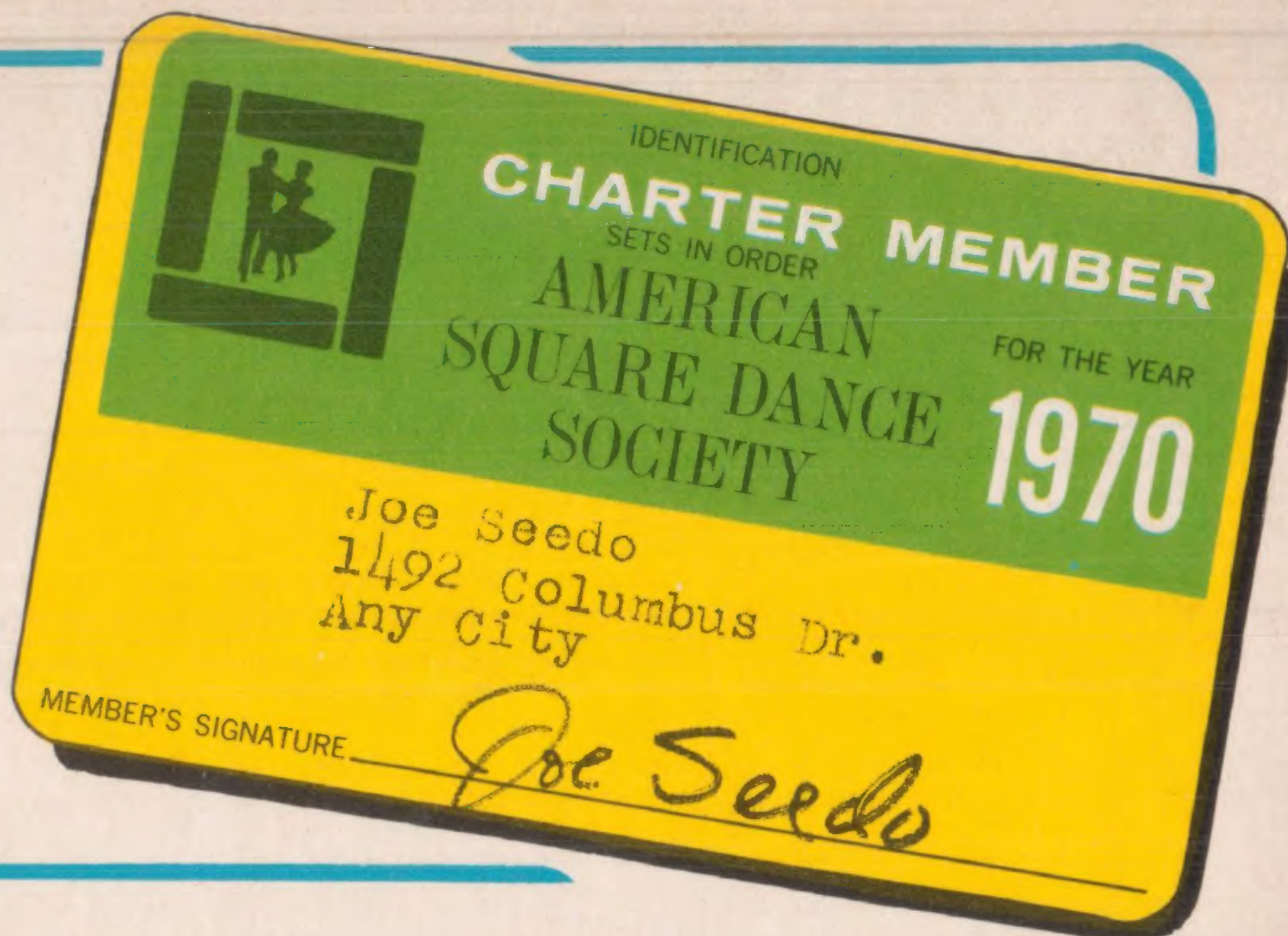
Read The Society's publication **SQUARE DANCING** each month and be among the informed.

Invite your friends to become **CHARTER MEMBERS**. (See the special announcement on page 8.)

Let us know what you're thinking. "Feedback" is vital to our future planning. We depend upon the opinions of many square dancers in making our blueprint for 1970 and projecting into the future. For additional planning and news of your Society's "action" projects, please turn the page.

Membership Card

More than just a colorful identifier, this card establishes your interest in American Square Dancing and relates you to the worthwhile projects of The Sets in Order American Square Dance Society.



Are those of us in American Square Dancing making the most of our potential? Are we on the right track when it comes to presenting the type of activity that will appeal to others? What of advertising and promotion on an international scale? Would we be better off to concentrate on square dance promotions at the local level? Can the activity "afford" advertising promotions on a broader scale? How is square dancing to benefit from study grants made by the Ford Foundation and other organizations of this type? How could such study benefit American Square Dancing? What can we do to encourage well-trained leadership for the future? Is there a possibility of strengthening our clubs and classes through a better interchange of ideas?

These are a few of the questions that The Sets in Order American Square Dance Society is seeking to answer. As in the past, we will look to the qualified men and women, authorities in the field of square dancing as well as in other specialized fields, for the answers.

A number of "task force groups" have been set up with dedicated men and women serving as pro tem members. As the research continues, members will be appointed to permanent positions and additional committees will be established. Here is a sample of the work that is presently under way:

Square Dance Motion Picture. Proposed: At least one film, possibly two, for promotion and education. (Pro tem, Leif Hetland.)

Achievement Recognition. Acknowledgement through features in the magazine and awards such as the Silver Spur for outstanding contributions to the activity. (Pro tem, Joe Fadler.)

Scholarships. Paid tuitions for promising individuals in the field of calling and teaching. Three designated to different caller-training schools during 1970. (Pro tem, Elizabeth Jensen.)

Caller Leadership. A study of the possibilities for an "academy" and wide range leadership development. (Pro tem, Arnie Kronenberger.)

Caller Training Text. A multi-dimensional text unlike anything now available, written by top authorities in the field and expertly edited. Initially to appear monthly during 1970 in Sets in Order and later as a bound textbook. (Pro tem, John Kaltenthaler.)

Round Dance Projection. A determined effort to bring this phase into closer focus with pertinent articles, a new round dance position chart, style tips and a Basic Movements of Round Dancing handbook. (Pro tem, June Berlin.)

Budget and Finance. Established to de-

termine the projected financial needs of The Society. (Pro tem, Ralph Hartley.)

Membership. The initial drive and promotion toward CHARTER MEMBERSHIPS during 1970. (Pro tem, Ray Jensen.)

Square Dancing in the Schools. "Tools" to be used by school teachers in presenting American Square Dancing. In-service training, texts, etc. (Pro tem, Bob Ruff and Jack Murtha.)

Special. Guides and directories listing associations, dancer contacts around the world, suppliers, publications, major dance events, etc. and other continuing services of The Society. (Pro tem, Milt Zabaro.)

Sets in Order Magazine SQUARE DANCING. Editorial liaison between Society events and communications through the official Magazine of the activity. (Pro tem, Helen Orem.)

The Gold Ribbon Committee

In the past Sets in Order has drawn extensively upon the ideas of a great many of the leaders in the field. The Sets in Order American Square Dance Society gets its DIRECTIONS for 1970 and the future from a group of 50 individuals who make up the GOLD RIBBON COMMITTEE. A condensation of the 15 divisions of their report begins on Page 12, with special goals and recommendations as an EXTENSION at the end of each section. The Gold Ribbon

Committee members credited in the report have all been asked to continue on in an advisory capacity during the coming year.

An Advisory Staff

To utilize fully the potential of experience and leadership available to square dancing The Sets in Order American Square Dance Society announces the formation of a BOARD OF GOVERNORS. It is to this Board that The Society will turn for advice, evaluation and suggestions in planning for the future. The BOARD, which will be increased to a total of 12, will be announced in the next few months.

Perpetuation

The current course of The Sets in Order American Square Dance Society is projected on a five-year plan, designed to establish the machinery to perpetuate both the magazine and its accompanying activities devoted to American Square Dancing. The projection has as a possible goal the eventual future change of the operating organization to a non-profit foundation. The names in the masthead represent the working staff of the Sets in Order publication.

A percentage of every membership fee is devoted to The Society's activities in study and research during 1970. No less than 80% of the gross income from membership fees is devoted to the publication of this magazine.

Sets in Order

THE OFFICIAL MAGAZINE OF

SQUARE DANCING

VOL. XXI — NO. 11

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All rights Reserved. Written permission to reproduce articles and artwork with credit to The Sets in Order American Square Dance Society will gladly be given to clubs, associations and area publications.

**Membership \$5.00 per year includes
12 issues of the Official Magazine.**

PLEASE NOTE: Allow at least six weeks' notice on changes of address and be sure to give the old address as well as the new one.

Published monthly for and by Square Dancers and for the general enjoyment of all.

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Exclusive Premiums For Members Of The Sets in Order American Square Dance Society

"Gold" 1970 Premium LP:

Only the 50 Basic Movements described in the Basic Program of American Square Dancing are used by the eight callers: Ed Gilmore, Lee Helsel, Jerry Helt, Bruce Johnson, Arnie Kronenberger, Joe Lewis, Frank Lane and Bob Van Antwerp.

"Red" 1970 Premium LP:

This record uses all 75 standard movements found in the Extended Program of American Square Dancing. The callers are Al Brundage, Bill Ball, Marshall Flippo, Earl Johnston, Johnny LeClair, Bob Page, Wally Schultz and Dave Taylor.

Hoedown Accompaniment:

This collection of new sounds and old was produced for The Society by Bruce Johnson. The tunes included: Chicken Plucker, Chug Chug, Whirly Bird, Texas Crap Shooter, New Craze, Flop Eared Mule.

Collector's Premium LPs:

A "special" containing these 5 Premium LP records of the past: (1) Lucky 13, (2) Eighteen, (3) 1967, (4) 1968 and (5) Expo '67 featuring the calling of 12 Canadian callers. In all, more than 50 outstanding patter calls by some of the world's outstanding square dance callers.

Here is a new concept in square dance premium records. Four different "collector's items" are available now for **members only**. You may have your choice of (1) any one of these packages, **or**, (2) if you desire, you may select one of each. **Or**, (3) if you prefer, you need not select any. It's up to you.

You have a choice of two new outstanding LP albums (with calls). Both records contain wide variety and a healthy dash of "challenge". The gold label utilizes the 50 standard movements in the 50 Basics Program of American Square Dancing. The red label makes use of the 75 movements that constitute the Extended Program of American Square Dancing.

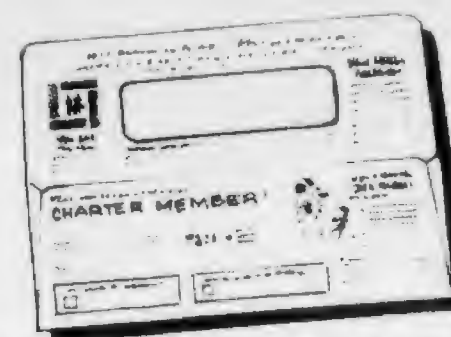
For callers, a new collection of six, five minutes (plus) hoedowns on three quality 7" records. The tunes are familiar Sets in Order favorites with a new bass rhythm track included for extra "bounce". The resulting "new sound" is a step forward in square dance patter call accompaniment.

ADDED: A SPECIAL SETS IN ORDER 21ST BIRTHDAY PREMIUM. For those who enjoy these especially-created L.P. premium records, but who may have missed some of the early discs (which have since become collector's items), here is a one-time-only opportunity to have a complete collection. A special package containing five LP records (all with calls) is available as a premium to members only for a short time. (Available as a complete set only.)

How to obtain your premiums: When your 1970 CHARTER MEMBERSHIP dues have been received, you will be sent, together with your CHARTER MEMBERSHIP card, a **Premium Certificate**. Simply check which premium or premiums you prefer and send back in the return envelope that is provided. To help make this "collector's item" series possible, a handling and postage charge of \$1.00 will be made for each of the 1970 LPs or for the collection of three hoedown records. The handling and postage fee for the five "Encore" long play records is \$4.75. (Canadian and Foreign postage costs are slightly higher.)

IMPORTANT NOTICE

Here is where we need your help!



An initial project of your Society is to convert all present subscriptions to the 1970 calendar year. For that reason, if your present subscription has expired or expires prior to December, 1970, you will find enclosed with this 21st birthday issue, your **PERSONALIZED MEMBERSHIP ENVELOPE**. It will tell you the amount being billed at present to convert your subscription to a paid-up 1970 **CHARTER MEMBERSHIP**.

If Your Subscription Has Already Run Out Or Is About To Run Out

The amount you are billed is \$5.00 for the 1970 **CHARTER MEMBERSHIP** year.

If Your Subscription Expires During The First Six Months of 1970

You are billed only for the remainder of the year. The pro-rated amount due for your paid up 1970 **CHARTER MEMBERSHIP** is shown on your envelope.

If Your Subscription Expires Between July and December, 1970

Because the amount of your 1970 **CHARTER MEMBERSHIP** dues is less than \$2.50, to save additional paperwork later on we are adding your 1971 dues (at the low existing \$5.00 rate) so you will be paid up through December, 1971.

As soon as your remittance payment for your 1970 dues has been received, you will be rushed one of the new CHARTER MEMBERSHIP cards. With the card will come your Premium Certificate entitling you to your choice of valuable premiums (see opposite page).

If You Are Paid Up Thru 1970 And Beyond

No billing envelope enclosed. You will automatically get your 1970 **CHARTER MEMBERSHIP** packet including your Premium Certificate later this month.

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Despite the fact that we are experiencing increases in printing, typesetting, mailing and overhead expenses, we are determined to turn out a larger and more meaningful magazine each month without increasing our rates. To do this, we are streamlining many of our operating procedures. By converting to a calendar year, this will mean **one billing period** and will cut down a great deal on the office work load. The initial "conversion" may take a little extra time and we appreciate your patience during the period of the changeover.

Thank you in advance for helping us get The Sets in Order American Square Dance Society "off the ground" by (1) promptly converting your subscription to 1970 **CHARTER MEMBERSHIP**. (2) Helping us to attract new members during the current membership drive. (See next page.)

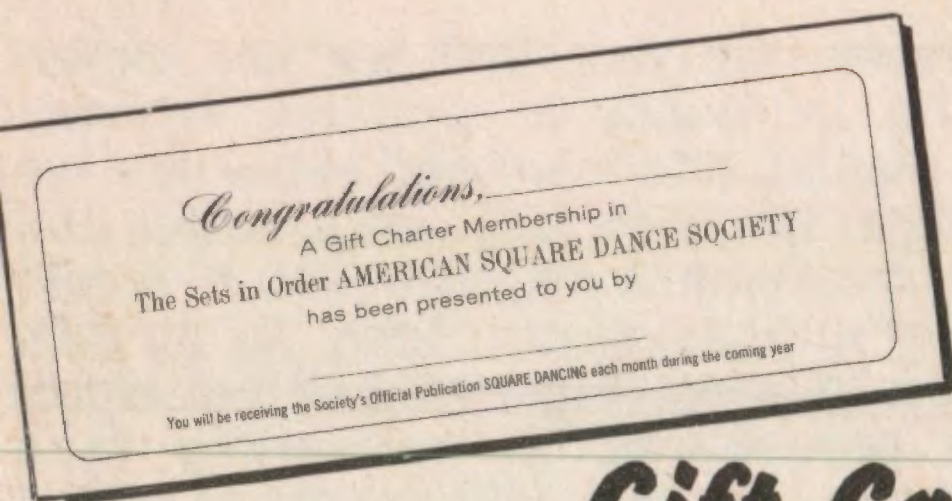
Give a CHARTER MEMBERSHIP to a friend

The PERFECT GIFT for a square dancer

As a CHARTER MEMBER you may introduce this publication to two of your friends. As a "Voice of Square Dancing" this magazine will prove to be of greater value than ever during the coming year. A complete callers course will appear, a section at a time, in each issue. Dancers will get a particular boost from the columns by Madeline Allen, from the Walkthru section and from the special dancer's module starting in the

January issue. Round dancers are in for a special treat with a new series of articles, some style tips and a new "play-by-play" position chart also starting in January. Without a doubt, there's **something for everyone** as your Sets in Order publication begins to put The Gold Ribbon Report into active practice. Here's the perfect **Christmas Gift** for that special person (husband, wife, caller, teacher, square dance friend, etc.).

Use this special card when sending in GIFT CHARTER MEMBERSHIPS. The card may be sent in the accompanying envelope or any envelope with your own CHARTER MEMBERSHIP dues. Please be sure to print clearly and include your name as donor if a gift card is to be mailed.



Gift Card

As your nomination for a gift membership is received, a special gift card bearing your name will accompany the new CHARTER MEMBERSHIP card that is sent to each new member. This attractive card will make the perfect Christmas gift. Every month during the coming year, your friends will be reminded of your thoughtfulness. Gift memberships received prior to December 10, 1970 will be assured of receiving their gift card in time for Christmas.

A limited number of extra promotional copies of this edition are available to be sent to square dancers whom you feel might like to become CHARTER MEMBERS. Just send us their names and addresses and indicate that you think they would enjoy seeing the magazine and possibly becoming a member.

Thank you for helping us to spread the word and broaden the impact of SETS IN ORDER'S NEW CHARTER. To repeat, beyond the continuance of your membership when it comes due for renewal (this also renews your subscription), there are **no** membership requirements. "Get in on the ground floor."



AS I SEE IT

bob osgood

November 1969

SETS IN ORDER HAS ALWAYS BEEN an "involvement" enterprise. No fewer than a dozen of us are somehow *involved* with any given issue. Sometimes the number directly *involved* has gone as high as a hundred or more just to put one month's edition into shape.

Being *involved* means that we're *interested*. The fact that so many are *involved* in this change for Sets in Order means that a great many are interested in finding ways of being of greater service to square dancing. If, after reading the preceding seven pages you wonder what this CHANGE is all about, perhaps we can explain it best in this way.

Square dancing is basically a folk activity, or it was in the beginning. It started out in small groups. The styles of dancing varied, so did the styles of calling and the methods of learning. Maybe it was a great crusade by a man named Lloyd Shaw some 20 years ago that opened the doors. Perhaps it was the down-to-earth need for a wholesome recreation coupled with a grass-roots desire felt by everyone to move to music in a friendly atmosphere that caused the "explosion". Somehow we all got swept into the current and square dancing grew from a sleeping child into a large and wondrous giant.

Individual groups remained as centers of square dancing but from there the explosion carried over into larger club groups and into combinations of clubs or associations. Folks belonged not to just one group but to several and traveled great distances to visit others.

Calling became an artistic science. The sometimes nondescript cues and prompts were replaced with updated styles of the calling art. The modern marvel of electronic public address systems made it possible for many to hear and *understand* the calling. The best of contemporary musical sounds soon replaced

the squeaky fiddle and records took over for the limited number of available "live musicians" and made it possible for everyone to carry his "orchestra" with him.

Still the *needs* of individual dancers remained the same and as the activity grew and more dancers poured into waiting clubs and classes, Sets in Order took its place as a "voice of square dancing" to keep the lines of communications open, to publicize, inform, educate and enlighten the growing square dancing public.

As time went on the task of putting out a monthly publication became more and more complex. We found that we were spending many hours each week in answering questions from dancers, callers and teachers from all over the world. We were writing and publishing books and collections of calls, conducting callers' courses, setting up institutes, organizing University Leadership Conferences, advising, helping, directing — in short, we were swept into the mainstream and we found that we had become in fact a nerve center of American Square Dancing.

Whatever the circumstances, we looked upon all of this as both a *challenge* and a *responsibility*. For Sets in Order this has never been less than a *total-involvement* program utilizing the efforts of virtually every leader in square dancing at one time or another. The opinions expressed have never been just ours alone. They've been composite ideas felt by many and expressed editorially in the pages of Sets in Order. The most recent evidence of this is the culmination of the Gold Ribbon Report that has *involved* fifty square dance leaders for more than 3 years. It has been and will continue to be our belief that the unselfish contributions of ideas and directions of many individuals can do much to lead this activity intelligently.

We feel the need for all of this to continue. The training of callers and teachers is just one of many projects that have taken time to develop

in the past and needs continuing effort and direction in the future. Great strides have been made in many square dance communities, while in others the need for assistance is more evident than ever. We feel this sharing of ideas is vitally important. Healthy clubs and associations are in an excellent position to help new groups get off to a good start and to lend a helping hand to any who may be stalled along the way.



We are changing our façade from that of a *magazine* to a *service society* so that we can be in a better position to accomplish these goals.

The end result of all this is a *society* dedicated to American Square Dancing. When you belong to The Society you receive the magazine every month just the same as before. You also get a membership card and a choice of premiums. More important, you become "a part of the action", a "member of the family".

What we do becomes a part of your world of square dancing, just as what you, your club and your association do has been a part of our world for many years. This CHANGE we're speaking of is, in simple terms, a way to help *unify* all that exists in square dancing today and is a

method of bringing us *all* closer together in the future.

Equally important is the necessity to lay the groundwork for a continuing service society. To plan successful programs is of great importance, but to be assured that such work will be perpetuated in the future is just as vital. So, along with all the other reasons for the formation of The Society is the one that a permanent part of the square dance scene has now been put into action. Training of individuals to continue on with this publication and plans for future activities of The Society can now be insured.

1970 could well be our most important year. Right off the bat we're asking for help. First of all, we've assembled a group of our friends here at home (where we can meet with them frequently), to serve as pro tem members of a steering committee to help formulate plans for the future of The Society. The names of some of these folks (pages 4 and 5) may not mean a great deal to you but we assure you, *they're your type of people!* They are all active square dancers — most for an average of better than 20 years. Two at present are club presidents; five have been presidents in the past. Seven of them call and teach squares and rounds. Their job is to study the initial task-force segments we've

happy birthday to us all...

How do you keep track of the years as they go by? As kids, a birthday ritual was to stand against the wall in the kitchen and have a member of the family mark with pencil our height so we could compare it with that of the preceding year. As Sets in Order reached its 21st birthday, we thought it would be interesting to do some comparing and take a "look" at some folks who share this birthday with us. We're proud to be able to salute the following young men and women square dancers (or members of square dancing families) who were born in October or November, 1948 and with whom we join in singing "Happy Birthday."



Patti Phillips



Greg Goodman

October, 1948, Bob McMunigal, Flint, Michigan
 October 4, 1948, Rita Marie Weber, Fort Wayne, Indiana
 October 14, 1948, Gerald Smith, Powell, Wyoming
 October 14, 1948, Kay DeLong, Mansfield, Ohio
 October 25, 1948, Anita L. Tiley, Endicott, New York
 October 27, 1948, Terry Alan Mitchell, San Bernardino, California
 October 30, 1948, Cinda Lee Scales, Creve Coeur, Illinois
 November 11, 1948, Patti (Grunthal) Phillips, Lewiston, Idaho
 November 11, 1948, Ricky Huddleston, Williamsburg, Kentucky
 November 14, 1948, Greg Goodman, Norfolk, Nebraska
 November 14, 1948, Prince of Wales (Prince Charles), London, England
 November 16, 1948, Darrell King, Corbin, Kentucky
 November 17, 1948, Jim Starr, Alamo, California
 November 18, 1948, Thomas N. Caudron, Adel, Iowa
 November 22, 1948, Kathryn Potter, St. Cloud, Florida

laid out and to outline goals for the coming year.

Only a fraction of the planning is ready for discussion at the present time. We feel it's better to be sure of each project *before* publicizing it. There will be more in the December issue and more, lots more, starting with the new magazine SQUARE DANCING in January.

Some things will remain the same. The format of Sets in Order will be changed very little, but it will be improved and thus be of greater value to *you* the member. We'll be referring to it as SQUARE DANCING the Official publication of The Sets in Order American Square Dance Society. But don't let that fool you...it's still us.

We are changing over to a calendar year for all memberships. This will permit us to process all subscriptions efficiently and economically. We are also planning a series of articles and will be initiating programs which will start each January and end with the December issue. We feel this will afford us an opportunity to do a more meaningful job editorially.

So, we invite you to become *involved* by being among the first to get a CHARTER MEMBERSHIP card, by reading the new Sets in Order publication each month and by watching as we unfold these new projects and ideas for you.

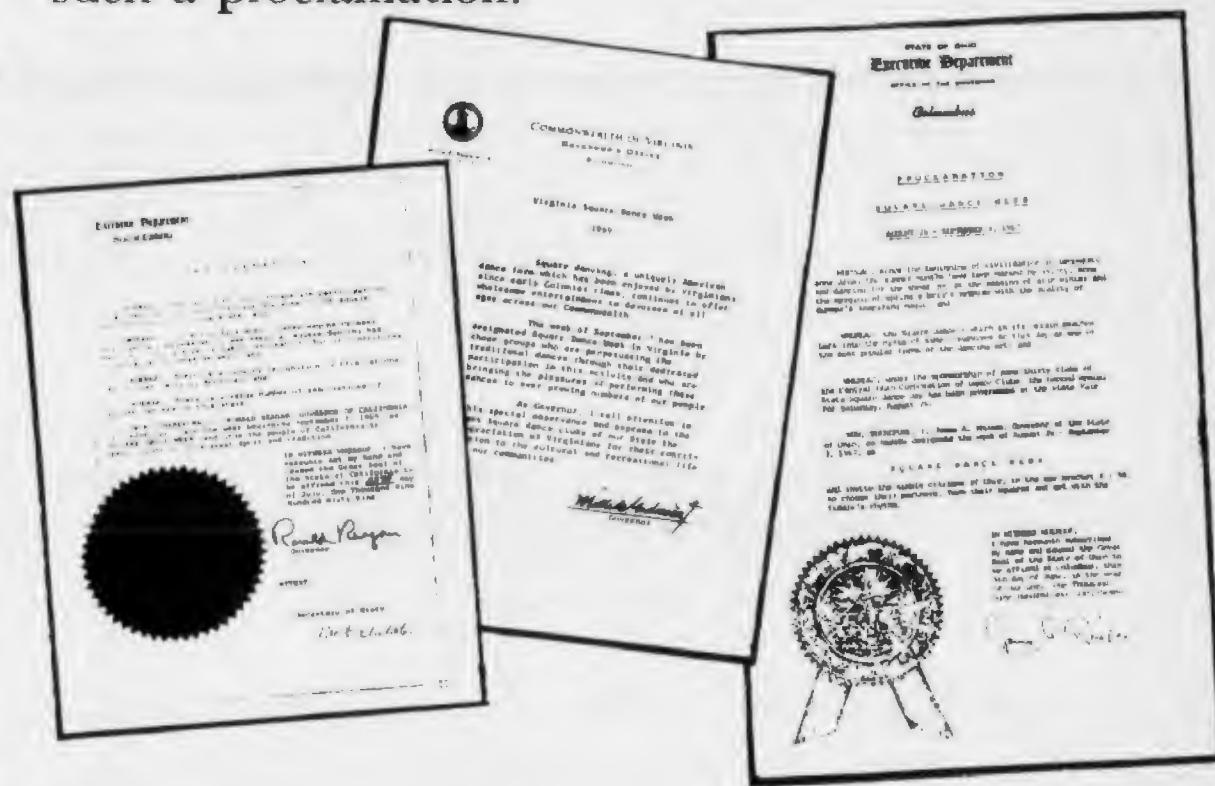
Let us prove that our desire is to be of greater service than ever before. And, if you'd like to get into the spirit, why not (1) get your own membership application in the mail today and (2) get others to join. Better yet, you may wish to give CHARTER MEMBERSHIPS to friends for Christmas. It's going to be a great adventure and we need you to be a part of it.

Project in Action

WE recently heard of an outstanding promotional project being carried out by the square dancers at the YMCA in downtown Philadelphia where classes on the street floor are being conducted behind plate glass windows for all to see. We also received word of an interesting experiment in teaching. Three squares of new dancers were given two lessons each day for two weeks. The results are most enlightening. We plan a detailed report on these and many other equally inspiring projects in coming months.

Of the number of projects started in the past, two will continue to be high on our list for the future. The *first* is our attempt to unify the independent efforts of many areas to achieve a

National Square Dance Week. This past year no fewer than six states recognized a week in September as the Official Square Dance Week for that particular state. Perhaps this next year, with a consolidation of effort, the government itself will recognize such a week or month. Perhaps, in addition, the provinces of Canada and military commanders of areas overseas where square dancing is enjoyed will also issue such a proclamation.



Three of the States issuing proclamations this year were Ohio, California, and Virginia.

Second is the recognition of American Square Dancing through the issuance of a commemorative postage stamp. More than 100,000 names of square dancers are on file on petitions in the office of the Postmaster General in Washington. We propose to keep this file active and renew the drive that would certainly bring square dancing into prominence throughout the world.



One of several "suggested designs" for a square dance stamp on file in the Office of The Postmaster General.

And, if you're seeking "action", take a good look at the "plans for the future" covered in the condensed version of the Gold Ribbon Report in the pages that follow.

DIRECTIONS...

BLUEPRINT FOR THE FUTURE OF SQUARE DANCING

as interpreted by



THE Sets in Order AMERICAN SQUARE DANCE SOCIETY

This is a wrap-up of the Gold Ribbon Report. It covers the route we have been traveling in recent years. It outlines plans for the immediate future and it projects the goals and aspirations shared by so many in this activity, the Promotion, Protection and Preservation of American Square Dancing.

This report, as studied by a team of extremely competent representatives, covers fifteen phases of this activity. It holds to the belief that square dancing should be available in one form or another to anyone who may wish to participate. It confirms the premise that personal needs differ with each individual and that square dancing means different things to different people. With the Gold Ribbon Committee study as a blueprint, The Sets in Order American Square Dance Society is setting as its goal an attempt to satisfy these needs.

Starting in the November 1968 issue of Sets in Order, one hundred pages have reported the findings of the Gold Ribbon Committee. Needless to say, the following condensation covers only a portion of each subject. To gain an in-depth understanding of the report, we suggest that you refer back to the original sections as they first appeared.

We wish publicly to thank all of the Gold Ribbon Committee members for their work. Many of the members contributed valuable suggestions in more than just the one section to which they were assigned and for which they are credited. Our thanks also go to all those who for the past several years have contributed their ideas and encouragement to this project.

Here, then, is our blueprint for the future. Be assured that more will be added as it is needed. In every section there is room for your personal participation, for it is the interest and dedication of everyone involved in square dancing that will help to insure this activity's continuity and strength.

Explanation: The 15 sections that follow have been rearranged slightly from the original order of presentation (which you will find in italics beside each chapter heading). Over the years Sets in Order has produced a number of specialized "tools" and textbooks relating to the specific sections covered in The Gold Ribbon Report. You will find mention of these projects throughout this condensation.

One-Night-Stands



(In March, 1969 Sets in Order)

Committee Members: Jerry Helt, Ohio; Bill Johnston, Pennsylvania; Medric McMasters, California; Ozzie Stout, California.

NO PHASE OF AMERICAN SQUARE DANCING touches more people than One-Night-Stands. This is the plateau of American Square Dancing that in one form or another reaches everyone who is to become involved in the activity, either casually or in-depth.

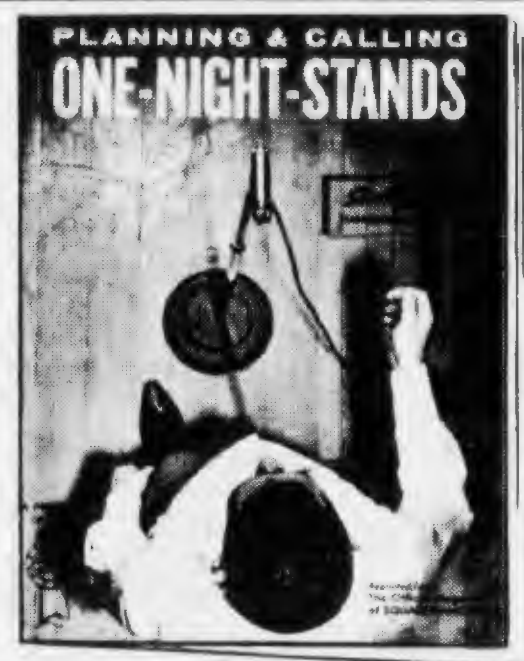
One-Night-Stands might be considered as a remnant of the oldest form of square dancing known, and the one variety of square dance event requiring no prerequisite on the part of the participant. Everything included is presented on the assumption that the participant has never taken part in a square dance before and may possibly never do so again.

A One-Nighter should present American Square Dancing in its best representative form and in a manner conducive to an enthusiastic reception.

The average One-Night-Stand is not considered a "recruiting station" for a beginner class. Its purpose is to involve and please those who are in attendance. If properly presented its ultimate side effects may be to encourage a participant to become even more involved in a program of American Square Dancing.

Extension: A continuing research project of uncovering additional One-Night-Stand material is being conducted by The Sets in Order

American Square Dance Society. Included in its projects for the future is the availability of a program of pre-recorded music for the caller who conducts these specialized programs.



The **One-Night-Stand Handbook** is a guide for the caller, inexperienced or veteran, facing the challenge of presenting square dancing to those who have never danced before. The 32-page text is a perfect beginning for any caller. Included are 34 dances, all of which can be used with twelve simple basic movements that can be introduced to new dancers. An outline covering the responsibilities of one who is to call a one-nighter, tips on the initial presentation to the group, and a number of miscellaneous helpful tips are included.

ODAY



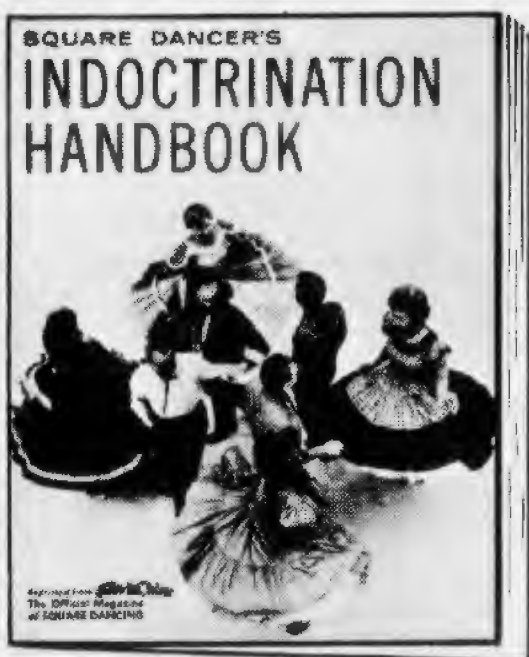
"Too great a step, for some"



"Easy steps - for everyone"

The Basic Program Of American Square Dancing

(In December, 1968 Sets in Order)



The **Indoctrination Handbook** is designed to be read by the square dancer in his first or second night of a learners class. This text covers the important subjects of attitude, costume, and the philosophy of square dancing. In its many sections, it clearly describes how calls are developed from a basic language taught to every new dancer. With many illustrations it helps the caller to explain the size and scope of the activity and it leaves little doubt that contemporary square dancing is perhaps different than the preconceived ideas the new dancer may have held.

Committee Members: Bob Dawson, Florida; Bruce Johnson, California; Dick Leger, Massachusetts; Jack McKay, California.

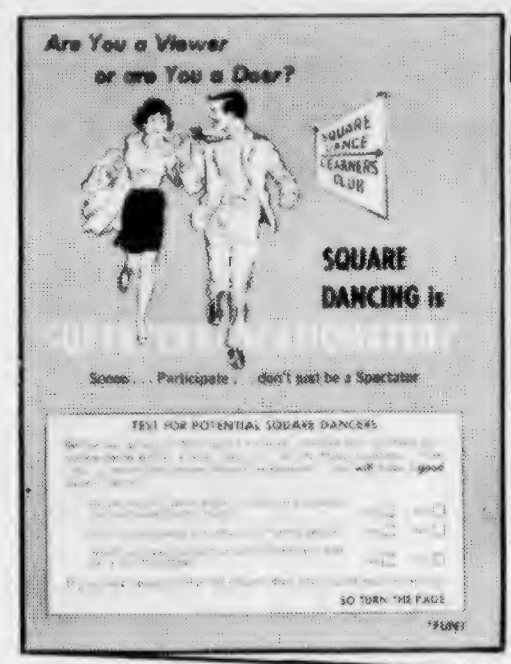
THIS PLATEAU REPRESENTS an all-purpose foundation for American Square Dancing. Taken as a separate unit it is a well-thought-out, self-contained program for those who wish only a limited-involvement square dancing program. For the person with unlimited time available both for class and club dancing, this program represents the *first steps* or *basic foundation* of his square dance knowledge.

The material contained in this basic program includes a list of fifty square dance basics that appear in a logical order of teaching. This basic program is designed to be taught in ten, two-and-one-half hour learning sessions. Once the ten-week period is over, a complete program of American Square Dancing can be built around these fifty basics with no additional basic language being necessary.

Important to the success of this program is an understanding on the part of the callers

and dancers for the need of basic clubs where just these fifty movements are used. It must also be understood that this is *not* to be considered a low-level or a limited aspect of the activity. It is a *full program* designed to meet particular needs. It is a complement not a replacement for the program which already exists and which many people may enjoy. It does not lack "challenge" because the possibilities for combinations using these fifty movements are virtually unlimited.

Extension: Great patience and a positive attitude are necessary to ensure the success of this much needed plateau. Those already enthusiastically involved in some other phase of American Square Dancing will recognize this as an attempt to make the activity more available to more people. They will see it as the possible *first step* for all square dancers and the *stopping point* for those who neither have the time nor the inclination to continue further. As a follow-up to the original manual for this program, a second text is planned with additional dance "ammunition" to provide a wide selection of material within the boundaries of the fifty basics.



How do you tell a non-dancer, who knows nothing about American Square Dancing, what is in store for him? This four-page **New Dancer Flyer** is designed to answer the most asked questions: Am I too old to square dance?, How does one learn?, How much does it cost to square dance? and How much time is involved in square dancing? An ideal give-away, this well designed publicity piece has a box on the last page for the club, association or caller to add a name and phone number for the prospective dancer to contact.

The FIFTY BASICS in their Order of Teaching

- | | | |
|--------------------------|-------------------------------|----------------------------|
| 1. Circle Left and Right | 18. Do Paso | 33. Dive Thru |
| 2. Walk (Shuffle) | 19. Right and Left Thru | 34. Around One to a Line |
| 3. Forward and Back | 20. Ladies Grand Chain | 35. Ends Turn In |
| 4. Honors | (Four Ladies Chain) | 36. Cross Trail |
| 5. Do Sa Do | 21. Right Hand Star | 37. Wheel Around |
| 6. Waist Swing | 22. Back by the Left | 38. Box the Gnat |
| 7. Couple Promenade | 23. Star Promenade | 39. Single File Turn Back |
| 8. Single File Promenade | 24. Hub Back Out — Rim In | 40. (Allemande) Thar Star |
| 9. Square Identification | 25. Circle to a Line | 41. Shoot that Star |
| 10. Split the Ring | 26. All Around Left Hand Lady | 42. (Rollaway) Half Sashay |
| — One Couple | 27. See Saw Pretty Little Taw | 43. Balance |
| 11. Grand Right and Left | 28. Promenade Flourishes | 44. Alamo Style |
| /Weave the Ring | — Twirls | 45. Square Thru |
| 12. Arm Turns | 29. Pass Thru | 46. Half Promenade |
| 13. Couple Separate | 30. Separate — Go Around One | 47. Star Thru |
| 14. Allemande Left | — Two | 48. Couple Backtrack |
| 15. Bend the Line | 31. Grand Square | 49. Three-quarter Chain |
| 16. Courtesy Turn | 32. Frontier Whirl | 50. Turn Back from |
| 17. Two Ladies Chain | (California Twirl) | a Grand Right and Left |

In looking for "answers," The Gold Ribbon Committee has assumed a utopian outlook on the square dance activity as a whole. The overall design of the project has been to provide something for everyone. This is the underlying principle in offering a "planned selection" for any person coming into American Square Dancing.

The Extended Program Of American Square Dancing

(In January, 1969 Sets in Order)



Committee Members: *Ed Gilmore, California; Jay King, Massachusetts; Frank Lane, Colorado; Johnny LeClair, Wyoming; Bob Ruff, California*

THIS PLATEAU IS THE HOBBY PHASE of square dancing. It is particularly adaptable to anyone who selects square dancing as a prime leisure-time activity.

Ideally such a hobbyist is one who has sufficient interest and time to devote a minimum of thirty weeks while learning to dance and is able to spend at least two nights a week in club and workshop activities.

Known also as the *full basics plateau*, this program makes use of all seventy-five of the movements listed in the Sets in Order Basic Movement Handbook, 1969-70 edition. It may, in addition, include a program of related round dances and, within the workshop structure, some "experimental" movements.

All important to any plateau is the atmosphere created in the learning period. During the thirty weeks (75 hours) suggested for this purpose, the intent is not to teach *every* new movement ever written. Instead it is an in-depth exposure to all seventy-five movements with an end result that the graduate will be able to move smoothly to the music, react automatically to the calls and evidence a thoughtfulness for his fellow dancers. When he has concluded his course of lessons, he will be a conscientious, considerate dancer who has learned **HOW TO DANCE**.

The (fifty) Basic Program of American Square Dancing constitutes the foundation of this Extended Program. The additional twenty learning programs cover basics fifty-one through seventy-five. It is important to remember that there is no rush and that solid grounding in dancing will insure the prolonged interest of



The Basic Movement Handbook has been re-issued every year or two for the past 15 years by Sets in Order. It describes in detail the "accepted" basics in a way that the new dancer has little doubt concerning what he is expected to do. This liberally illustrated handbook is designed to be presented to members of learner classes in the early weeks of dancing. An index of all the movements plus a glossary of additional terms makes this handbook not only interesting reading, but valuable to every dancer.

The EXTENDED BASICS in their Order of Teaching

- | | | |
|-----------------------------------|----------------------|-------------------------------------|
| 51. Turn Thru | 59. Trade | 68. Dixie Chain |
| 52. Eight Chain Thru | 60. Spin the Top | 69. Sides (heads) Divide |
| 53. Slip the Clutch | 61. Wheel and Deal | 70. Substitute |
| 54. Ocean Wave | 62. Double Pass Thru | 71. Barge Thru |
| 55. Ocean Wave Balance | 63. Centers In | 72. Swat the Flea
(Box the Flea) |
| 56. Swing Thru | 64. Cast Off | 73. Dixie Style |
| 57. Circulate
(and variations) | 65. Cloverleaf | 74. Spin Chain Thru |
| 58. Run | 66. Slide Thru | 75. Wrong Way Thar |
| | 67. Fold | |

the new dancer.

A sensible order of teaching these basics has been developed and it is strongly recommended that sufficient time be devoted during the learning period to teach, drill and reteach each movement as it comes along so

that reacting to each basic eventually will be automatic.

Extension: As a guide to caller/teachers, a teaching manual for this program is one of the primary goals of The Sets in Order American Square Dance Society.

Caller/Teacher Leadership

(In April, 1969 Sets in Order)

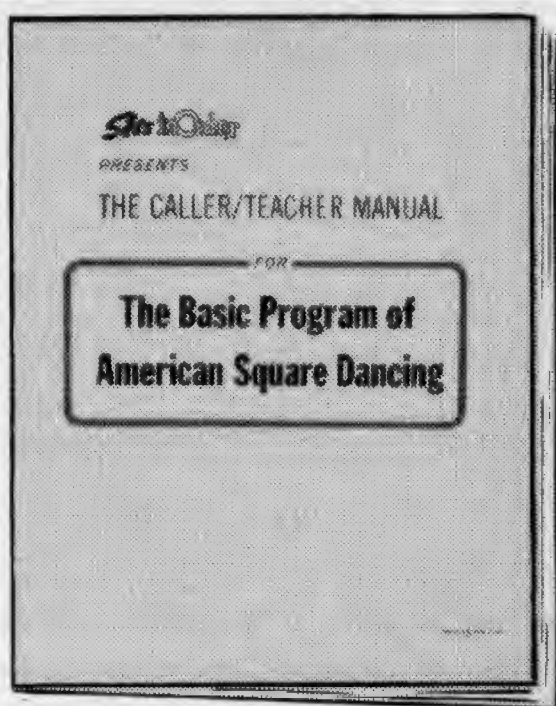


Committee Members: *All members of the Gold Ribbon Committee.*

IN SQUARE DANCING, *leadership* is so much more than just being able to call a dance well. From the dictionary we learn that a leader is "... a person who by example, talents or qualities of leadership plays a directing role, wields commanding influence, or has a following in any sphere of activity or thought ... one who exercises paramount, but to some degree, responsible authority ... a leader is one who acts as a guiding force."

When a square dancer steps across the imaginary line to become a caller he not only picks up the microphone but in addition assumes a responsibility. His attitudes and complete line of thought must change from that of satisfying himself to that of satisfying others.

He gives much thought and study to the square and round dance activity. He performs with indifference to monetary consideration and with equal quality for both large and small groups. He adapts new knowledge and skills to his activity. He is able to maintain an open thought and a willingness to learn. He main-



More than 12 years in preparation, Sets in Order proudly presents, **The Caller/Teacher Manual for The Basic Program Of American Square Dancing**. This is the complete text in teaching the 50 basic movements comprising the initial ten weeks in a learners class. It covers *everything* from the presentation of the material to 400 drills presented in a careful progression. Hints on styling, the background of each movement and a step-by-step teaching procedure makes this manual an invaluable aid.

tains an alert and an inquiring mind. He has humility to discard old and erroneous ideas.

He participates in fellowship with other callers, teachers, and leaders in order to share knowledge and generate or regenerate his enthusiasm for what he is doing. He maintains dignity without ostentation. He has pride in his profession. He acts and looks like a professional. He adheres to a code of ethics and maintains standards of his profession. He is enthusiastic about his profession.

Learning calls and learning to call are but one phase in the education of the caller. As important as this phase is, it is estimated that fewer than 1% of those calling today have ever attended a concentrated caller's course. A larger number perhaps, have taken part in the one and two hour sessions for callers at state, regional and national conventions. However, the importance of adequate preparation for calling cannot be stressed too strongly.

Leadership is *not* dictation, it is *direction*. Learning to be a *leader* is even more involved than simply learning to call. The person who calls must learn to be *sensitive* to the needs of those for whom he calls. He must develop good judgment and he must possess an in-depth

knowledge of all phases of this activity.

Sets-in-Order-sponsored University Leadership Conferences in the past have been a step in the right direction. However, there is much more that must be done in this field. This is *only the beginning*.

Extension: A detailed text on caller/leadership is being prepared with initial monthly release starting in the January, 1970 edition of Sets in Order. "Guidelines for University Caller/Leader Conferences" is being readied now for distribution in the near future. A "Speakers Bureau" made up of caller/leaders in the field is being prepared for later presentation in Sets in Order. A guide to a form of "Apprenticeship Training" and an updated "Code for Callers" are part of the schedule for The Sets in Order American Square Dance Society.

Now in operation is a "Communications Center" where callers from all parts of the world may write for answers to their particular problems and where members of the Sets in Order staff and experienced caller/leaders may reply and offer suggestions. (To avail yourself of this service, write "Square Dance Callers Communications Center", 462 No. Robertson Boulevard, Los Angeles, California 90048. Enclose a stamped, addressed envelope for reply. Please be patient; letters will be acknowledged in the order that they are received, depending upon the amount of correspondence and research necessary to obtain an adequate answer.)

A Scholarship Fund has been established by the Society and will provide partial and full-paid tuitions to several of the nation's top leadership institutes.

Contemplated for future release is a monthly-caller-leadership bulletin going only to those actually involved in calling and teaching square dances.

It would appear from the findings of the Gold Ribbon Committee that the "professional" in this activity — the caller, the teacher, the round dance director — would welcome an opportunity to meet with his peers (without dancers present) for a mutual exchange of ideas. He needs an opportunity to listen to leaders in his field in order to improve his methods and to "have his batteries charged". Such a meeting or series of meetings have long been discussed and may become a reality in the near future.

Square Dance Callers Associations



(In May, 1969 Sets in Order)

Committee Members: Dan and Madeline Allen, California; Lee Helsel, California; Earl Johnston, Connecticut; John Kaltenthaler, Pennsylvania; Henry "Pat" Paterick, Virginia.

IF IT WERE POSSIBLE to summarize the reasons for forming an effective caller/teacher association, the following might be considered a fairly sensitive statement of purpose:

To encourage high standards in ability and attitude among the callers and teachers in the area.

To induce a spirit of cooperation rather than competition among the members.

To encourage the training of new callers.

To serve as a public relations force to help project the proper image of square dancing.

To adopt, along with other similar callers associations, a universal code of ethics.

To work closely with the individual callers, the clubs and the local dancer associations to perpetuate square dancing.

To encourage high moral standards, self-control and a continuing desire for improvement.

And finally, to be prepared to meet the individual needs of the area as they arise.

What percentage of the existing callers associations have thus far been able to accomplish the list of "responsibilities" is not known. It is a matter of speculation how much of it is actually put into practice. The fact remains that these goals are important.

The problem faced by many callers groups,

that of attracting greater participation by the caller/leaders in the area, would possibly best be solved by setting up worthwhile projects for the association and thereby establishing a *meaningful purpose* for the group. The success of any callers association seems to be directly related to the active participation of the more successful caller/leaders in the area.

It is apparent that the areas where callers associations need the greatest help are (1) getting support of area leaders, (2) attracting better general attendance to meetings, (3) establishing continuity of programs from one year to the next, (4) establishing effective liaison with the dancers in the area and (5) setting up a worthwhile and effective area program.

The entire Gold Ribbon Report makes an excellent study project for current callers associations wishing to be of even greater value to their members. The Gold Ribbon Committee suggests that the various area associations work together for common goals. We suggest that the caller groups accept as a challenge during 1970 those programs which have been discussed and will be discussed in-depth by The Sets in Order American Square Dance Society.

Here are the initial suggestions:

Instigate a drive to bring every caller into his local square dance association.

Focus the attention upon "Standardization Without Regimentation." The striving for quality in dancing and for a standard style of dancing that will allow dancers to enjoy their hobby "anywhere in the world" has great merit.

Establish a "Guest-Speaker-Bureau", a central registry of caller/leadership talent avail-

able to area associations for lectures, etc.

Produce a formula for local "University Leadership Conferences."

Arrange for an exchange of ideas between existing callers associations. This could serve an extremely useful purpose; an idea for such a mutual exchange is being considered at the present time.

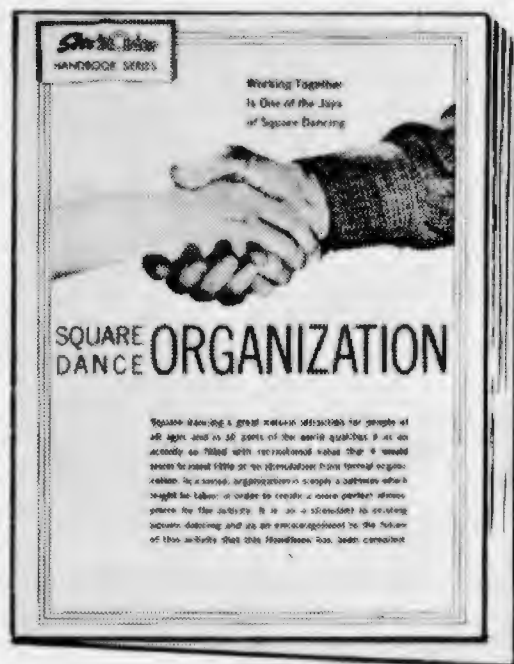
As stated earlier, the responsibility of the callers association is to establish standards of leadership, to plan ahead, to share in the

progress and to help develop a strong, healthy attitude among dancers and callers that will lead to a stronger square dancing future.

Extension: All of those projects listed in the foregoing section are prime targets for The Sets in Order American Square Dance Society. The possibility sometime in the near future of a "square dance leadership academy" as a means of developing strong foundation caller material for the future and the prospects of contributing meaningful guidelines are part of The Society's study projects.

Dancer Associations

(In September, 1969 Sets in Order)



This 24-page **Square Dance Organization Handbook** contains detailed information on forming a new group, on moving from class to club and even on forming larger square dance organizations and associations. Included are sample constitutions, a list of the responsibilities of officers and a section on dancer-caller relations. Also part of this text is a coverage of square dance newsletters and information on how to handle club finances. This is a perfect text to be handed out to new club and association officers.

Committee Members: *Helen Davis, Washington, D.C.; Harold Erickson, Michigan; Arden Johnson, Indiana.*

THE PRIME PURPOSE of square dance associations is to accomplish collectively what clubs and dancers might not be able to accomplish independently. In large population centers there may be more than one dancer association and, in some instances, these groups have formed themselves into councils of associations.

The purpose of the square dance association should be to promote harmony in the activity, to be of special help to the individual clubs and to recognize the area's particular needs.

As a person travels from one part of the square dance world to another, he discovers that there are as many different types of square dance associations as there are areas in which square dancing is enjoyed. The reason is obvious. Each area is different. Perhaps the differences are small between metropolitan city areas, but when one tries to compare the needs of dancers in a small community with those in a highly industrialized section of the land, he begins to note major changes that are reflections of the people, the type of work they do and the

part they intend for the association to play in their activities.

The dancer association is in an excellent position to encourage the clubs, to help train future club officers, and to point out situations the clubs themselves might not be apt to discover on their own. If the association served no other purpose than to assure square dancers that they would be able to enjoy their hobby without interruption, then its function would be justified.

It should be pointed out that leadership in square dancing is not reserved just for callers and teachers. Good strong leadership can be found in the ranks of clubs and associations. The successful association is one that strives to promote this continuity of leadership which is extremely important to the future of the activity.

Sometimes the association falls into the trap of existing simply to perpetuate itself. When this happens, when the size gets so large that

efficiency is surrendered, when meetings become just so many "social events" and when federation functions such as round-ups and festivals begin to compete with club activities, a penetrating look needs to be taken at the organization involved.

From time to time the need for dancer associations has been questioned. However, in establishing guidelines for the future, it is obvious that the dancer association when well managed can promote, encourage and foster area campaigns to benefit the activity.

Extension: A special newsletter for club and association officers, perhaps issued on an every-other-month basis, is in the planning stages. Information on its release date will be made during the coming year. A panel of speakers available to conduct specialized workshops and training courses for area callers associations is being developed and a plan for helping to develop area association leadership is in the initial stages.

Round Dance Leaders Associations

(In October, 1969 Sets in Order)

Committee Members: *Jules Billard, Washington, D.C.; Dorothea Brammeier, Florida; Dena Fresh, Kansas; Bud Knowland, Arizona.*

FROM THE VERY EARLY DAYS of this activity the term "square dance" has meant those dances done in squares, circles, lines and in couples. In the true spirit of this activity all of these formations belong as a part of American Square Dancing.

The inclination to specialize by those dedicated to the round dance phase has brought into prominence a number of round dance leaders groups or associations.

The purpose of these groups, in addition to supplying a center of communications for those with a common interest, is to settle on standards, agree upon the basic language, encourage

training of new leaders and select which new round dances will be taught in the area. As with all aspects of the activity, the responsibility and direction these round dance leaders exert is vitally important.

While some of the specialized round dance groups relate some of their work to square dancing, the majority are concerned only with round dancing and its attendant activities.

Those who specialize in round dancing are in an excellent position to provide guidance, to furnish teaching aids and to help design a program to accompany the square dance programs listed in the earlier sections of this Gold Ribbon Report. Those who round dance are often those who have developed a keen awareness of moving to music. It is often said that

round dancers make the finest square dancers because they *do* know how to move to music.

Extension: The need for a "Basic Movements of Round Dancing" handbook is being studied as a possible new publication for The Sets in Order American Square Dance Society. A new Position Chart for Round Dancing is "in the works" and during 1970 a series of outstanding articles by leaders in the field of round dancing will appear in the magazine. A section of the magazine will be devoted to this activity each month.

The possibility is being studied of establishing a list of "round dance standards" which, because of their popularity brought about by good construction and suitable, available music, marks them as potentially permanent dances. Taught to all new dancers, this would mean a list that could be used in any club, at any festival or convention. Also being studied is the possibility of a method of cueing or calling round dance basics, much in the same manner that a caller calls the squares, so that dancers could learn the "basic" and react to the calls."

The Exploratory / Experimental Program Of American Square Dancing

(In February, 1969 Sets in Order)



Committee Members: *Les Gotcher, Florida; Willard Orlich, Ohio; Bob Page, California; Dave Taylor, Michigan; Walt Wentworth, Florida.*

HERE IS THE FIELD for the "inventors", where those who are inspired may create something for square dancing. While it's probably true that no activity can long exist without new ideas, it is also true that their values must be proved.

This is the program where ideas for new dance movements can be presented, examined and adjusted. The very first look at a proposed new movement would be with the thought of seeing if it is possible to accomplish the same result with intelligent and ingenious use of existing basics.

In order to avoid the confusion often brought about by too much new material that is either inadequately described, improperly named, poorly constructed or faulty in any one of a number of different categories, a Central Clearing House Committee has been established with the proposed function of studying during an "exploratory" period each new "creation". The results of the Committee's findings will aid the author of the movement in deciding the

direction he might take in the future. Material "approved" by this committee is forwarded to workshop groups requesting "experimental" movements for its members.

As a basis for evaluating each movement is this definition: "*A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward). Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.*"

Extension: Only by trying this system will we discover whether one movement or several will be accepted as a part of the regular extended basics language of square dancing. This procedure is on an experimental basis and future operational methods will be based upon the success of this initial concept. The activity has long needed some system to assess intelligently the value of new material. We feel that this is a vitally needed step in the right direction.

Research And Tradition

(In July, 1969 Sets in Order)



Committee Members: *Don Armstrong, Florida; Ralph Page, New Hampshire; Dorothy Shaw, Colorado.*

IT IS SAID that we can learn from yesterday how to prepare for tomorrow. Today we are in an excellent position to pattern from the past a form of American Square Dancing that is a collection of the best of all that has gone before.

It is incorrect to suppose that *all* that is old is *good* and *all* that is new is *bad* simply because it is new. It is equally ridiculous to suppose that the old has passed from usefulness and that the new simply because it represents *change* must therefore be good.

What we must learn from the past is how to be selective. As we have more to choose from we find that our selections can ring with quality. We realize from looking at the past that true "challenge" is built upon variety and variety means a wide selection of tempos and music and a broad range of types of dances.

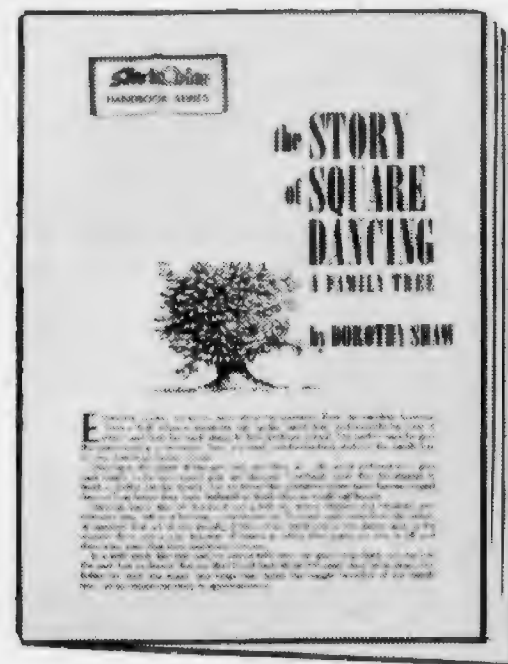
The contemporary forms of today, the modern singing calls, the exciting geometrical patterns of the squares, the "unusuals" that allow us to dance in hexagons, in big circles, in three-sided pyramids or simply as couples, enlarge our perspective and bring added pleasure to the dance.

Where not too long ago the emphasis seemed to be on "creating" great quantities of *new* material, today more and more callers are discovering that the truly danceable material has come from the past. The Square Thru, the Ocean Wave, the Cast Off are all part of traditional contras. The Grand Square and its many variations, Hey, Down the Middle and other "modern gimmicks" show up in quad-

rilles, some of which may be more than a hundred years old.

It seems only fitting that the American Square Dance libraries and museums that are beginning to take form in New England, Florida, Colorado, Washington and California will someday be the meccas for research that will establish the directions for the future. Our traditions in square dancing must not be overlooked nor forgotten.

Extension: A museum of American Square Dance History and an American Square Dance



The Story of Square Dancing Handbook written by Dorothy Stott Shaw is a delightful history of this activity in capsule form. Here is "ammunition" for that newspaper, television or radio interview. It's a help when addressing clubs or associations and it's loaded with background material that new dancers "eat up". Every caller, aware of the history of American Square Dancing, is in a position to pass this information on to the new dancers just progressing thru his learner's classes.

Hall of Fame are projects of The Sets in Order American Square Dance Society and are open to the public. Encouragement and support for all other museums and libraries of this type will

be a continuing project of The Society. Additional articles on tradition and a text with accompanying records on contras and quadrilles are in the planning stages.

Square Dancing In Recreation

(In March, 1969 Sets in Order)



Committee Members: *Simon McNeely, Maryland; Bob Van Antwerp, California.*

THOSE DEEPLY INVOLVED IN SQUARE DANCING as a "hobby" sometimes fail to recognize that square dancing meets more than just hobby needs of many individuals. It can mean the "open sesame" to great new worlds for some who have particular problems that need to be

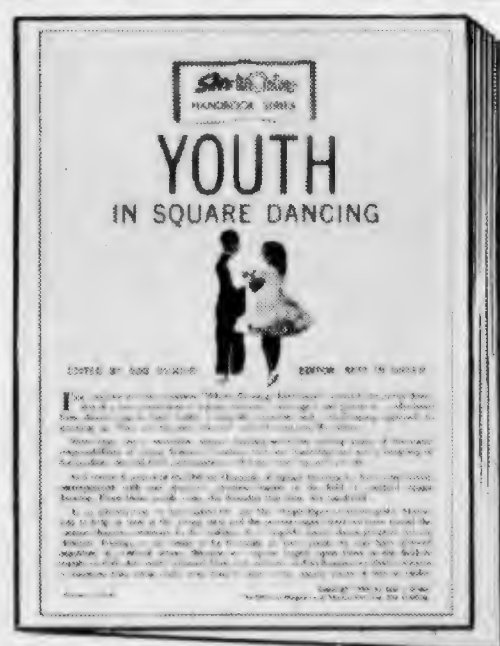
solved. This is a challenge.

As a means of therapy, as a way of reaching out and communicating with those with mental and physical problems, as a school aid for teaching the importance of "listening" and, a side benefit, the importance of teaching etiquette and good manners, square dancing is unexcelled.

Square dancing has served an important role in the field of recreation for a long time. It is now being adopted by industry for employees. Churches have discovered square dance programs as an added means of fellowship. Communities have found the greatest use for their facilities through regular square dance programs.

The true objective for square dancing in recreation has yet to be fully developed. College courses for recreation and physical education majors are not generally geared to instructing teachers in up-to-date methods of presenting square dancing. Some college seminars and a number of in-service training programs are at present underway.

Extension: State, regional and national health, physical education and recreation associations, national and state parks and recreation associations and other similar groups have indicated an interest in setting up training programs utilizing competent leadership. One of the major projects of The Sets in Order American Square Dance Society is to research further into this specialized field, to aid in the creation of a handbook for recreation leaders and to help set up additional in-service training for recreation leaders.



The Youth in Square Dancing Handbook has been written especially for those who work with teenagers and pre-teens in the field of square dancing. Loaded with information by educators and those working with young people in square dancing, you will find the text loaded with invaluable tips on forming and holding square dance classes and clubs designed especially for youth. Whether working with youth or not, the average caller will find much of value that he can apply to his teaching and calling in general.

Square Dancing In The Schools



(In June, 1969 Sets in Order)

Committee Members: Dick Jones, New York; Jack Murtha, California; Kirby Todd, Illinois.

NOT TOO MANY YEARS AGO we could attribute a great part of the adult reluctance to participate in square dancing to the less-than-successful exposure of square dancing in grade school or high school.

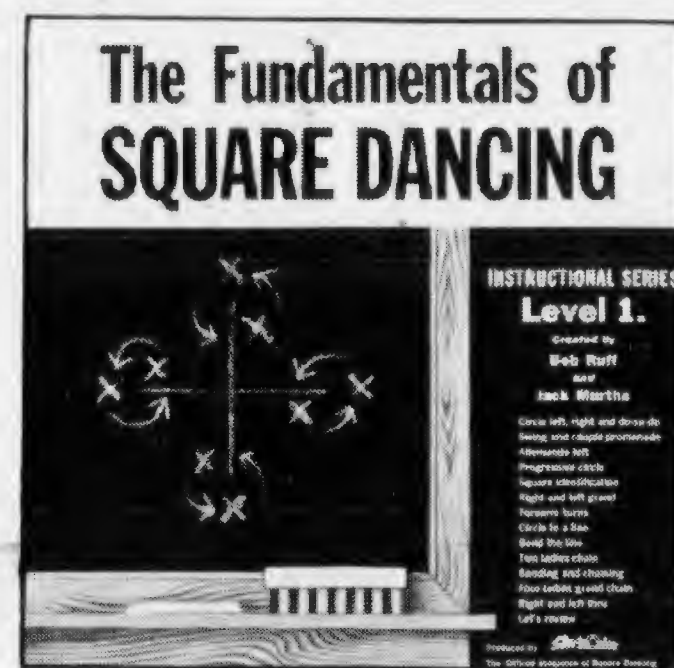
"If you children don't behave yourselves, you're going to spend an extra hour square dancing." Anyone being on the other end of such a threat most certainly would steer away from such "punishment" later on.

Perhaps the greatest evil was the fact that square dancing in the schools was an embarrassing experience for the young. It was presented in girls' gym classes with some of the girls taking the boys' part. No wonder, when attempts were made to introduce square dancing in schools as a co-educational activity, that a built-in resistance was already there and waiting.

The fact that the average classroom teacher was already over-busy with normal curricular responsibilities meant that when square dancing was a part of the program, it was often presented in a less than satisfactory manner.

Thanks to the imagination and foresight of several organizations and a number of dedicated individuals, all of this is changing. In many areas, "in-service" programs are made available to school teachers. Records are recommended for the classroom and in some instances special collections are recorded with the prime purpose of making the teacher's job less complicated while presenting the very best in recorded square dance instruction.

As a guideline for preparing recorded ma-



Here is the ideal "tool" for the non-caller faced with the responsibility of teaching square dancing to others. **The Fundamentals of Square Dancing** in several instructional levels, is especially designed for Sets in Order by Bob Ruff and Jack Murtha. Each album contains a progressive teaching order of clearly understood recorded calls. Detailed illustrated notes accompany each record. Perfect for schools, ideal for home patio dancing and a great way for a new caller to "learn by listening".

materials to be used by teachers in the schools it was decided that (1) the square dance program in schools should closely parallel a beginner's course as taught by outstanding caller/teachers; (2) that a person learning to dance from records should eventually be qualified to dance to any caller as long as that caller limits himself to the material covered in the course; (3) that the beginner should develop the habit of dancing in rhythm with the music; (4) that he should use correct

styling, and (5) that he should be aware of the team nature and proper etiquette of recreational square dancing.

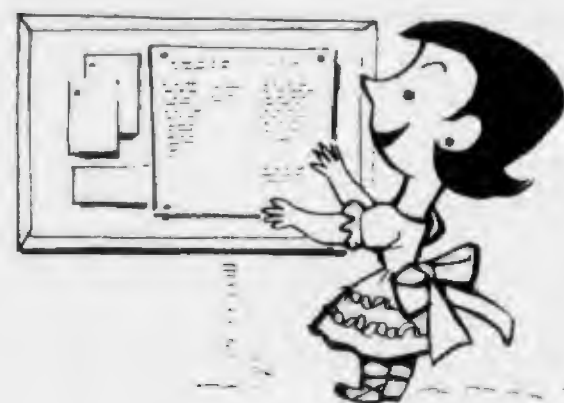
One facet of the work of the Lloyd Shaw Foundation is to develop a curriculum, beginning with young children, carefully structured to follow the historical development of our national dance, realistically graded and having as its final goal the adult American Folk Dance at its best. This Foundation has produced a packet containing thirty-three records designed for teaching dances to youngsters from grades one through six. Developing young teachers is one other important phase of the work being accomplished by the Foundation.

Although the initial steps are not yet big, indications would point to a healthy change in the attitude of the schools toward The American Dance.

Extension: The Sets in Order American Square Dance Society pledges to continue its support to those groups endeavoring to elevate the teaching programs in the schools. Editorially and in the production of additional "tools" for doing the job the Society has made this a main project in the coming year's schedules. A new color and sound motion picture for classroom use is in the process of being developed. Its future release date will be announced later in this magazine.

Getting Out The Word Public Relations—Publicity —Promotion — Advertising

(In August, 1969 Sets in Order)



Committee Members: *All members of the Gold Ribbon Committee.*

BECAUSE OF ITS VERY APPEAL, its colorful costumes, its toe-tapping music, and its American heritage, square dancing is a "natural" for newspaper, radio, television and magazine acceptance. However, all too frequently the inclusion of stories and square dance sequences in the press, on commercial television and in motion picture productions has been less than complimentary to the activity.

It is apparent that each person involved in square dancing today is himself a *public relations* agent. His conduct in public places while in square dance costume, his appearance in a demonstration for a civic group, his manner as MC at a big square dance affair all constitute the public image that is projected to the non-dancer. Square dance public relations is the art of putting our best foot forward.

Publicity is getting out the news. It is getting the local newspaper to print an article;

the radio station to make some announcements; the TV channel to run some "public service" spots, perhaps even to feature a costumed square or two. It is telling people through the use of various news media what is happening and what is going to happen in square dancing.

Among the many *promotions* that attract public attention are exhibitions and demonstrations, display booths at hobby shows and locally sponsored festivals and conventions that draw the public's attention.

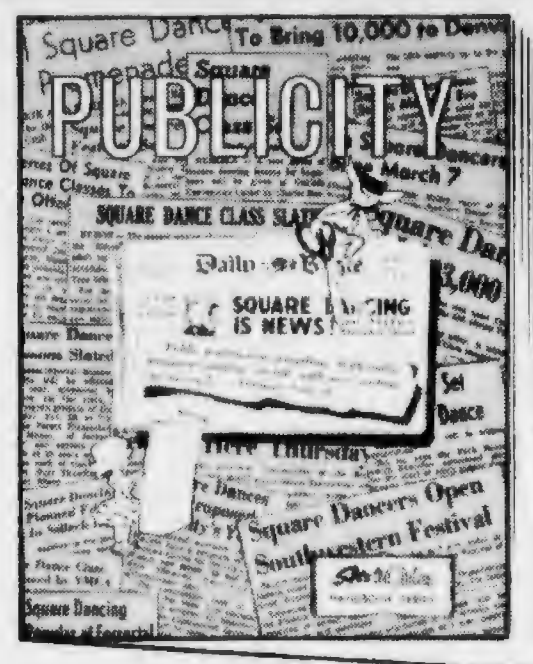
Perhaps the day is near when you will be able to open a copy of Life magazine and see in full glowing color a happy, beautifully-costumed square dance couple doing a swing properly and under the picture the caption, "There's a Place For You in This Great Activity — American Square Dancing!"

It may not be too long when some evening after dinner you can tune in your TV set to one of the leading networks and watch a full-color, coast-to-coast weekly program of American Square Dancing.

We say that this is possible, and we know that it is, but we also realize that there are a few objectives that must be accomplished first — before square dancing is ready for an influx of enthusiastic beginners drawn in by the presentation of such methods of publicity.

When the accomplishments described in the early sections of this Gold Ribbon Report have been successfully achieved and when there are halls aplenty, well-trained caller/leaders in every community and square dance clubs are geared up to satisfy a variety of needs, then the time will be ripe for greater advertising programs on a national basis.

Extension: Since the report on this section first appeared in the August, 1969 issue of *Sets in Order*, a number of individuals have "volunteered" to lend their background and knowledge of advertising, publicity and public relations in an effort to assist in the promotion of this activity. A continuing program of supplying promotional material and suggestions for the new dancer campaigns will be carried on in these pages each year. A "press-book" of sample articles to be used in area newspapers may be a reality in the coming CHARTER MEMBERSHIP year.



This specialized 24-page Handbook on the basic handling of **Square Dance Publicity** is written for the novice. It covers the various methods of reaching the public, tells you how to write a publicity release and touches on more than a dozen methods of presenting the news of square dancing in your community. Whether it's television or radio, newspapers or magazines, certain rules govern the correct handling of square dance publicity. You'll find them covered in this book.

Square Dance Publications

(In August, 1969 Sets in Order)



Committee Members: *Charlie Baldwin, Massachusetts; Ed Ferrario, California; Dai MacLeod, Victoria, B.C., Canada.*

UNDoubtedly the most effective means of reaching the square dance public (other than by word-of-mouth) is through the square dance magazines, newsletters and bulletins that come under the heading of square dance publications.

Besides serving as a means of communica-

tion among square dancers, square dance publications provide them with all-important directory services. They generally present a positive view of square dancing and encourage the expansion of the activity.

Other than national square dance publications and monthly callers note services, publications fall into two headings: club newsletters and area publications.

No one knows for sure how many club newsletters there are, but we might assume

that one out of every four clubs in existence today sends out some form of news-information sheet to its membership list. The purpose of these club newsletters is to build interest in the club's activities. One valuable service is to provide a light coverage of club business making lengthy business meetings unnecessary.

Appearance is very important in any type of square dance publication. Sometimes hours are spent in preparing material to appear in a newsletter, only to have a poor reproduction job spoil the effect. Only an attractive publication will invite readership. The purpose of specialized area square dance publications is to serve the needs of the dancers within their circulation area. The ingenuity of editors and staffs is indicated by many publications. Those that do the best job are those which treat square dancing with high respect. Publications which use cartoons and jokes of questionable character, advertisements which do not do justice to the activity and editorial content that shows

a lack of sensitivity and respect should be upgraded.

Great care should be given to the type of dance material that appears in the pages of square dance publications. Unproven dance material and un-square-dance-like attitudes contribute little of lasting good to the square dance activity.

There is a great need for the support of all publications by dancers and dance groups. Clubs that benefit from listings in the publications can benefit further by seeing that the magazine goes into as many homes of square dancers as possible.

Extension: A drive started some time ago will be continued in the future to encourage every square dancer to subscribe to at least one square dance publication. An informed square dancer stands a good chance of remaining longer as a part of this activity. A cooperative national advertising program is being studied and a reprint service from the pages of *Sets in Order* is now in effect.

Square Dancing's Big Event

(In September, 1969 Sets in Order)



Committee Members: *All members of the Gold Ribbon Committee.*

THE INSPIRATION OF CLUBS banding together for a festival may have been the initial reason for the formation of square dance associations. It could be the other way around. At any rate, the festival, jamboree or round-up has become an accepted part of the square dance activity.

The festival, where dancers gather from many clubs throughout the area, is a thrilling "reward" for the new dancer. It becomes the "frosting-on-the-cake" for the club member. It serves the purpose of proving to the dancer that the basics he has learned from his teacher

will stand him in good stead when he dances to different callers.

It's only when the "Big Event" overshadows or replaces the importance of the club that it becomes a problem.

Over the years festivals have done much to stimulate interest in the activity. They have provided a "showcase" for area callers and they have made it possible, by the large number of dancers participating, to utilize some of the most beautiful ballrooms the communities have to offer.

In contrast to the single session, three-hour festival is the all-day or several-day convention. Although many so-called conventions are nothing more than long festivals, with square danc-


ing going on in the morning, afternoon and evening, the true convention is one where a variety of events, including learning sessions and workshops, are made available to the participants.

The sit-down, talk sessions featured at these conventions are meant to stimulate interest in all phases of the activity and provide participants with helpful knowledge gleaned from other areas which they in turn can take back to their own home clubs. Today there are many state and regional conventions, some undoubtedly living up to the name more accurately than others.

The "Granddaddy" of all is the National Square Dance Convention held each year in a different city and attracting teachers, callers and dancers from all parts of the square dance world. Among the many suggestions made by the members of the Gold Ribbon Committee is the one that the National Convention could perhaps more effectively be held every other year, with an emphasis on the state and regional events taking their place on alternate years.

With the acceptance of a Basic Program of American Square Dancing utilizing 50 basics, it is highly probable that the more perceptive chairmen of "Big Events" will provide dancing areas where enthusiasts for this particular category will have dances called to fit their program.

Extension: The monthly date book appearing in each issue of *Sets in Order* serves as a "master calendar" of festivals, conventions,



The Square Dancers Guide is a regular supplement in the February issue of your *Sets in Order* SQUARE DANCING magazine. It lists contacts in every major square dancing area throughout the world. In subsequent issues, directories of square dance organizations, publications, and businesses are listed as part of a continuing service. A master file of all major directory listings is kept up-to-date at *Sets in Order* and all dancers and associations are invited to aid in keeping the material current.

and round-ups. The continued publication of this service and the additional dance directories that appear on occasion in the magazine serve as a means of avoiding date conflicts in the same general areas. Also as a continuing project, additional suggestions for producing more successful Big Dances will appear during the coming year.

The Commercial Side Of Square Dancing

(In November, 1969 Sets in Order)

Committee Members: Frank Kaltman, New Jersey; Hugh Macey, Ohio; Jay Orem, California; Frank Robertson, California.

WITH AN ACTIVITY the size of square dancing, it is surprising that there are not more specialized square dance stores throughout the



country. Perhaps the fact that the square dancer actually "needs" very little to enjoy the hobby accounts for the relatively few outlets.

Today there are more than twenty specialized recording companies producing records for square and round dancing. The record manufacturers and those callers and dance creators who contribute to the vast quantity of material that is produced each year do much to influence the *quality* or lack of quality of dancing in evidence today.

The need for greater understanding, sensitivity and better communications between the manufacturers, suppliers and the ultimate customers (dancers, callers, teachers, etc.) is apparent.

In the square dance recording industry a closer liaison between representatives of each of the labels could help bring about standardized recording levels, and a better understanding of the type of materials that will provide a greater service to the square dance activity as a whole.

Greater availability, a more thorough understanding of merchandising methods that will bring the product closer to the square dancers and perhaps a larger selection of dresses within a lower price range may help to double or even triple the existing business of dress manufacturers and retailers.

Not every caller/teacher possesses the same needs when it comes to modern public address equipment. An educational program designed to provide the caller with guidelines for selecting equipment that will best meet his needs is important. The caller needs to understand that it takes more than the miracle of modern electronics to turn him into a fine caller.

The dancers and callers are not without their responsibilities when it comes to the commercial side of square dancing. If they are to be supplied with clothing, records and the miscellaneous items that are manufactured for



The **Party Handbook** is filled with suggestions for the square dance social chairman, caller, or committee faced with the responsibility of refreshment time programming. Suggestions for stunts, tips on organization of the program and ideas for the host and hostess are all included. The book itself is not large but a bibliography is included. Suggestions for adapting ideas and improvising on a theme help to develop ingenuity and originality when producing club parties.

their pleasure, then their patronage and support of the local merchants, record manufacturers and publishers of square dance publications is vitally needed.

Truthfully, square dancing is a "queer duck" in that its commercial needs are fewer than in other sports and recreations. However, quality materials will serve their part in helping the square dancer to enjoy his hobby better.

Extension: In the future, as in the past, those who supply the needs of square dancers will find their best means of reaching the square dancing public through the pages of *Sets in Order*. Efforts to increase the effectiveness of this specialized form of advertising will be given particular attention during the coming months.

This is certainly *not* **THE END** it is just the beginning! This is the blueprint that The *Sets in Order* American Square Dance Society will use as its guidelines. Reassessment of the aims and directions will be taking place continuously. The program will *not* be limited to just what is here. This will be a spring board into the future.

Members of The Gold Ribbon Committee met informally on three different occasions this past year to intensify their efforts in bringing some conclusions to this study. Larger scale meetings are hoped for during 1970 at which time evaluations of each segment in this study will be made and reported upon in this magazine.



The Dancer Looks at SQUARE DANCING

STANDARDIZATION?

By Madeline Allen

EVERY TIME the question of "standardization" comes up, I remember the first time we danced in Tulsa, at a Trail Dance for a National Convention. On the call "All around your left hand lady", the local dancers passed left shoulders, putting the men on the inside, while the guests tried to pass right shoulders. As I went toward the center, so did my corner, and the result was disastrous. That one small difference in traffic pattern, which has since been "standardized" all over the world, was a major road-block to smooth dancing when dancers from different areas met.

At the opposite extreme, there have been attempts from time to time to get square dancers to dance like the Rockettes — all exactly the same. But since square dancers, unlike Rockettes, come in all shapes and sizes, as well as all ages, no plan for complete uniformity will ever work. I remember one attempt to legislate the number of twirls to be used, as well as when to use them, whether the lady in question is slim and sixteen or fat and fifty. This is regimentation, not standardization.

I think there is a happy compromise possible. I am all in favor of dancing your own way, as long as your variations do not interfere with the flow of the dance. Thus, a fast twirler may spin several times when she arrives at home, if the caller gives her time, but no one ought to try to twirl between every hand in a Grand Right and Left unless the whole square is doing it. Show off if you like, but keep out of other people's way.

The real problem, though, is not twirls and other styling. The real need for standardization is in the meaning of words. I remember a term, "Cut Across", which came out of several different parts of the country at the same

time, meaning different things. No one could ever agree on it and as far as I know, no one ever calls it now.

I also remember a period, several years ago, when "Cross Trail Thru" meant different things in Northern and Southern California. Eventually, because the rest of the country agreed with us Northerners, our version became the standard meaning, and the term is now so familiar that no one thinks twice about it. But it wasn't easy. As one who fought that battle thru magazines and letters and committees, to say nothing of arguments at Conventions, I hate to remember the amount of heat and effort that went into that one small item.

Fortunately, most terms reach an agreed meaning over the years without too much argument. Someone suggests a new "basic" and some callers try it out. If it seems interest-

Madeline and Dan Allen have, for years, been looked upon as the "voice-of-the-average-square-dancer." Not everyone will agree with all their opinions, but you will find their thinking stimulating. This regular Sets in Order feature has an appeal for all square dancers.

ing, it gets printed in some magazine, or Workshop Notes, and more callers try it. If the originator was too vague in his definition, two or more versions may appear and that may cause trouble. Usually, all that is needed is a statement by the author as to what he really meant.

Generally speaking, most callers are eager to call and teach the same things other callers are teaching, so that their dancers can dance anywhere, and will feel that their caller has taught them well. This is the attitude that has brought square dancing to the point where

the average dancer can walk into a square dance anywhere in the world and join in the fun. This is great.

Then what is the problem? Well, there are always flies in the ointment, and mavericks in every herd. From time to time, callers have come up who don't want to cooperate, but want to walk alone. Their message is "Don't be sheep and dance like everybody else. Here in our club, we have better ways to do things." Then they take a term that is understood to mean one thing, and teach it another way. It may even be a better way — a lot of our standard movements came up by accident, and could be improved. But this is a backward step as far as dancing together is concerned.

A good example of this tampering is in the old familiar call, "Break to a Line". In some clubs, this term has been "improved" to mean "Slide to a Line". It may well be that "Slide to a Line" is easier to do and no one would care if callers just decided to use that call instead. But why teach people to do one movement when another is called?

Another threat to smooth dancing between different groups is the fad of short-cutting a call. When the caller gives the dancers enough time to do a "Ladies Chain" and some of the dancers do something else, like turning the ladies under instead of giving them a courtesy turn, they come out ahead and are left standing. If everybody in a club does the same

thing, and the caller calls to them, it works fine. But the excuse, that it "saves time", is ridiculous. (Of course, if the caller does *not* give you time to do what he calls, cutting corners will help temporarily, but finding another caller would be a better solution.)

If you carry this time-saving idea to its logical end, you could leave out any of the zero movements, and rest. What could be a greater waste of time and energy than a Grand Right and Left? You get right back to the same place, don't you? Then why do it at all? In fact, why even start the dance? You might as well stay home.

Who has the responsibility for setting standards? The answer to that one is the same answer you get to a lot of square dance questions — square dancing is owned and operated by people of good will, working together. No one has any authority over anyone. No one can tell a caller what to call, or a dancer that he must dance a certain way.

But the vast majority of dancers want to get along together, and want to dance happily together, and most callers, if they think about it, want to help them to do it. Only a short-sighted grab for personal glory leads a caller into dividing dancers from each other and setting up one group against another. No one wants regimentation, but I hope most of us want standardization, when we understand what it is.

A NOTE ON STANDARDIZATION

by the Editor

In the years immediately following World War II, we had an opportunity as we visited many areas in the United States and Canada to seek out what square dancing was being done in each area and give ourselves a liberal education in the state of square dancing at the time. While there was similarities in the calls from one place to another, the variety of styles of dancing were most amazing. We counted no fewer than six ways to Promenade (escort position, Varsouviana, hands in front — right hands on top, the same with left hands on top, skirt skaters, etc.). The variation of hand holds for an allemande left and a right and left grand went from hand holds-down, to pigeon wing, to arm grips. You wouldn't believe the variations in the couple swing. Without photographs or better yet, a live demonstration, it would be virtually impossible to describe some of the combinations, but there were many.

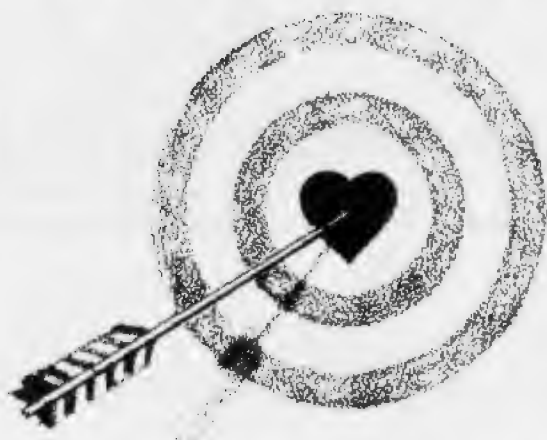
If any one reason might be singled out for our starting Sets in Order in 1948, it was to, perhaps, help erase some of the "confusion" that arose when people from one area attempted to dance with people from another. Or, even worse, when folks in one club visited friends in another club *in the same area*. If people were to enjoy sharing the hobby with each other, there needed to be a style of dancing that could be done anywhere.

Sets in Order merely served as a means of communication in establishing a form of "standardization" that allows dancers to learn in one place and then dance anywhere. It was this "standardization" that paved the way for the large festivals, and eventually the national conventions. It is this *understanding* of "standardization" that we feel is so important within the activity today.

THE DANCER'S WALKTHRU

Sets in Order

THE HEART OF SQUARE DANCING



A PEBBLE IS DROPPED in a still pond and concentric circles spread, each larger than the last. The circles surround the center where the pebble disturbed the water. Without the pebble, the circles are non-existent.

In its way, this simile applies to square dancing. The dancer is the pebble. He is surrounded first by the beginner class, then the club, next the association and eventually by the world-wide scope of the hobby. There may be other minor circles which touch his existence.

Of prime importance, however, is the dancer. Without him there is no activity. Without him there is no need for a club, or an association, or a convention, or a festival, or a vacation institute, or a group trip, or a caller. He is the heart of square dancing. He gives it depth and reason. The other circles give it breadth.

Clubs and associations must never overlook the dancer. Without him they are nothing. With him they have meaning for existence and their sole reason should be to satisfy, encourage, stimulate, protect and provide for the dancer. Of course the dancer, when multiplied by all other dancers, becomes the club, the class, the association, the festival.

As the pebble and the circles are dependent upon each other, so square dancing and square dancers are integrals. Let's be sure we never become so involved in business or "busyness" that we ever forget the value of the person known as a square dancer.

THE TREASURER'S PLEA

The first couple at the door arrives with \$5.00 and the treasurer greets them happily

as he makes change and checks them in for the evening's dance. They are followed in turn—not by couple number two, three, four and so on—but rather by a ten dollar bill, a twenty, another twenty and eventually a treasurer with no change.

This may be slightly exaggerated but it doesn't take many large bills to turn a happy, exuberant treasurer into a grumpy, empty-pocketed individual.

Most treasurers we've encountered come prepared with a certain number of small bills and silver to make change where it is necessary. Many square dancers also come prepared with the proper amount of the donation in hand. Yet somehow there always seem to be a few persons who never have anything smaller than a ten or a twenty dollar bill and that's where the unhappiness begins.

So dancers, heed the plea of the treasurer. Think ahead and come to the dance with the correct money. Do your banking during the daytime and don't expect your treasurer to be a personal Federal Reserve with unlimited funds. He'll thank you.

YOUR DANCERS WALKTHRU

News, ideas, suggestions, and helps are here for you, the square dancer—whether you are involved in class, club or association dancing. This column welcomes your questions and thoughts. It will seek out answers where needed. From party themes to executive board responsibilities; from intermission stunts to by-laws and badges; from invitations to club formation; from ideas of basement groups to clubs of fifty squares—it's all here. Tell us what you have done; share your successes and your problems; let us know your questions; get to know your square dance neighbor . . . each month in The Dancers Walkthru.

a very special SQUARE DANCE PARTY

TO SOME SQUARE DANCE clubs, the special party has become a regular activity; to some groups it is an unknown, to be tried some time in the future. Here is a report on a "first" attempt at a big dance with a happy, successful ending which should encourage others to take the step and perhaps fan a waning interest of those who have been involved many times in the past.

The Frontier Twirlers Square Dance Club of Victoria, British Columbia, had tossed around the idea of a special dance for some time and finally selected a planning committee to carry the idea to its conclusion. Starting with the club name, Frontier Night was selected as a suitable theme, to be based on life in the early gold rush days of British Columbia.

Publicity was elicited via ads in the local *Cross Trail News* and by a "traveling square" which dressed in costume and visited two or three clubs a night. The square contacted each club caller ahead of time to be certain their entrance, heralded by the clanging of cowbells, would be welcome and not disconcerting. Upon arrival the group would serve a summons on each caller, charging him with having made an error in his calling and "requiring him to appear" at Frontier Night for sentencing. He was further urged to bring his club dancers as "witnesses". Before leaving a club, the square of Frontier Twirlers posted a "Wanted—Square Dancers" sign with facts about the event on the club bulletin board.

Tickets to the dance were sold and early purchasers were awarded ribbons printed with FN. Club members also wore these ribbons to advertise the event, but soon found them in such demand that most of them relinquished their ribbons to outside purchasers.

The club's regular dance location was not large enough to accommodate the crowd and so a larger hall was engaged which proved most satisfactory for the 35 participating

squares. Decorations included wagon wheels, oil lamps, etc. Appropriate refreshments were served throughout the evening and in addition a barrel keg of root beer and an old-fashioned cash register were set up in one area where dancers could purchase a drink should they desire.

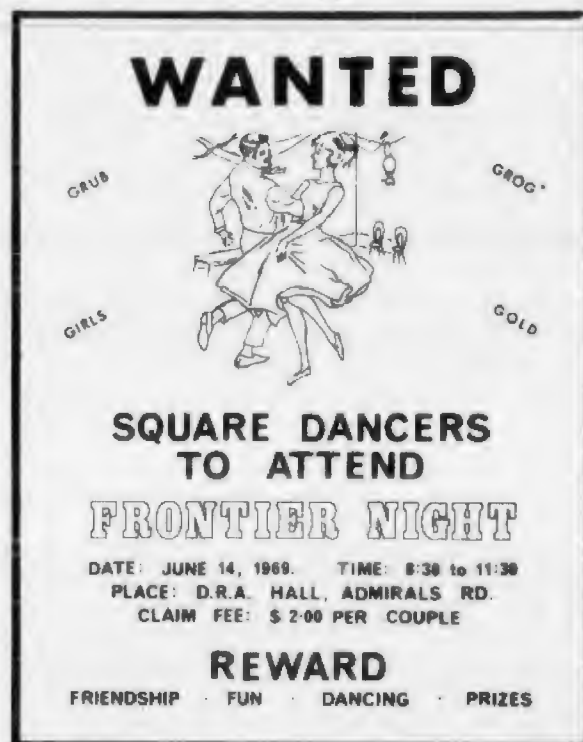
Costuming was optional but many responded with long gowns, bonnets, striped and embroidered vests, bowler hats, cowboy and Indian attire and at least one representative of the famous Northwest Mounted Police. Club members provided a bevy of dance hall girls who circulated as hostesses and entertainment was presented by the Frontier Fillies, a quintet of graceful (?) male dancers. All this added to the kaleidoscope of color and to the atmosphere.

At 10:00 PM the Chief Justice called the attending visiting callers to trial and all were found guilty and sentenced to dance a square together. The club's own bearded caller did not get off so lightly, however, for he was clapped in the stocks and clean shaven, his wife cutting the first swath.

Goodnight Sweetheart music announced the end of the evening and the Frontier Twirler members, tired but happy, found themselves a more close-knit group as a result of the planning, preparation and enjoyment of a successful evening.



This summons was presented to local callers claiming their presence at the dance. It also granted each caller and his partner free admission.



A "wanted" poster advertised the special evening and contained all pertinent information.

An Ideal Square Dance Club

A GROUP OF SQUARE DANCERS recently got together and during a bull session tossed out their ideas of what would make up an ideal club. These people typified a cross-section of more than 30 areas from six different states with perhaps better than three times that number of square dance clubs being represented. After talking for an hour, they drew up a list of some characteristics they would suggest for a club.

You may be interested in seeing how many of these points your club includes. Don't be discouraged if you can't check them all. Remember this is one group's vision for an ideal square dance situation. However the list may suggest some goals for your club this next year.

The points are not listed in any order of importance.

The group should:

1. Have a good, experienced, regular home-club caller.
2. Indulge in outside activities together.
3. Have a good hall with proper hardwood floor, good acoustics, sufficiently large to be economically sound yet not so large but what it can normally be pretty full.
4. Have special affairs with guests, special refreshments, decorations, etc. perhaps once a month.
5. Have good leadership, both in the dancers and the caller. These leaders should be

selected for their abilities and not for their personalities or because it's their turn.

6. Maintain a coordination between the current regime of officers and the incoming regime.

7. Develop and maintain a feeling of genuine good fellowship.

8. Have some regular replacement program for dancers who drop out of the activity.

9. Have an adequate but small treasury, basically sufficient to meet the current expenses plus a dance or two ahead.

10. Have a good mixing policy.

11. Develop a dance program which is balanced and fits the needs of 90% of the floor.

12. Direct any extra-curricular stunts or activities to the maximum enjoyment and acceptability of 90% of the members and guests.

13. Maintain an open pipeline of communication between the caller and the dancer leaders.

14. Keep the organizational functions of the club (committees, officers, by-laws, etc.) as simple as practical to carry out the necessary functions of the club.

In addition to these points, the group discussed the ideal size of any club as varying greatly according to economics, area, etc., although the value of closer friendships with a small club were weighed against the advantages of greater flexibility with a larger group. The frequency of meeting seemed to depend completely upon the conditions of any local situation, while the over-all length for an average club dance was suggested between 2½ and 3½ hours including refreshments.

AN IDEA FROM INDIANA



ACTIVATE Your ASSOCIATION by ATTENDANCE

Sometime back the Greater Indianapolis Callers Association Inc. used this as a heading on their Association stationery.

We're all, be it class, club or association,

on the lookout for greater support and attendance by members. This type of printed reminder might be one way to encourage a better response.

The WALKTHRU

YOUR ATTITUDE IS SHOWING

ARE YOU AN individualized square dancer or are you an individual member of an entire square dance club? Do you follow or not follow the commands of your caller as you personally wish, or do you blend with seven others in a square to execute a movement? Are you capable of carrying on a monologue at the same time the caller is on the mike so that his calls are lost under your solo delivery?

Are you an enthusiastic square dancer who has both the time and energy to dance six nights a week? If so, what happens when you attend a club dance where the majority of the folks dance only twice a month? Do you let your presence be known by suggesting to the caller that he increase his tempo, make his patterns more difficult and include the latest figure you just learned? Or are you aware that the evening is being presented so that if possible 100% of the floor can keep dancing and enjoying the activity? Can you become a happy element of the whole?

Your attitude is showing all the time, even when you might least expect it. This attitude may have a great bearing on attracting or detracting others around you to yourself and to square dancing. Be sure the type of square dancer you are is one you'll want the whole world to see.

A FRIENDSHIP KEEPSAKE

The Dixie Squares of Daytona Beach, Florida have initiated a feature in their club which bespeaks the friendliness they extend to others.

The club dances weekly in the City Recreational Hall and many people vacationing in Florida visit it. Upon arrival, each visitor registers in a Guest Book. Then during the evening, the club secretary fills out pink and black, 8½ x 11" bristol-board Certificates with the name of each guest and the date. These Certificates have been pre-signed by the club



president and caller.

At ten o'clock, prior to the refreshment period, the president announces each guest's name and a club Host or Hostess escorts the individual to the front of the hall. When all the visitors have been introduced, the president presents a Certificate to each one and the guests are then taken to the head of the refreshment line.

The Certificate becomes a keepsake for a visiting square dancer to take back to his own home or square dance club as a remembrance of an evening of dancing enjoyment and new friends.

BADGE OF THE MONTH



A large segment of the square dance world is made up of individuals in the military, stationed both at home and abroad. Like other square dance hobbyists, these folks thoroughly enjoy the recreational benefits provided by the activity.

Representative of such clubs is the Swing-A-Longs, a part of the Service Club of Sheppard AFB, Texas. Active for several years, the membership of the club varies due to a constant turnover of personnel. Lessons are free to military and civilian personnel at the Base and are continually being held to compensate for those moving out.

The club's badge reflects the area as it portrays a dancing couple surrounded by the contrails of an Inter-Continental Ballistic Missile and a super-sonic jet. The blue and gold colors of the Air Force are used with good effect on the Swing-A-Long badge.

New featurettes...

CONSIDERATE SQUARES



A close-up view of some of square dancing's "trouble spots" will help to make you a more considerate square dancer. Starting with the January, 1970 issue, a detailed study of a different hand-hold or movement will be made each month.

ROUND DANCE STYLING



A regular featurette during 1970 will be this up-to-date round dance position analysis. Featuring some of the most commonly used round dance positions, drawings and descriptions will help to simplify this phase of the activity for the dancer.

...starting January '70

"COLLECTOR'S ITEM"

COMPLETE SETS OF *Sets in Order* AVAILABLE

Perhaps it's our "thrifty" nature, but since the first issue of *Sets in Order* in November, 1948, we have saved 100 copies of every issue, wrapped them carefully and "hidden" them in our attic. Now, on our 21st birthday we would like to put these back issues where they will do the most good.

We have put what we feel is a fair price on a complete set — all 21 years — 252 copies. And we'll sell them as complete sets (only) for \$75.00 plus the cost of shipping, on a first-come first-served basis. We would like to see these collections go into libraries in as many different areas as possible so that they will be available to the greatest number of individuals over the coming years. The thousands of dances created during the past two decades, the changes in styles and customs, the philosophy of square dancing as expressed by many of the activity's great leaders — all will be found in the pages of this invaluable collection. When these sets have been sold, *there just are no more*.

In addition, there are some "broken collections" and want-lists in excess of 5 or more different dates will be filled as received as quickly as we are able. Cost for single copies will be made on the per copy price appearing on the face of each magazine. Freight or postage will be added to the cost of each shipment.

19TH NATIONAL SQUARE DANCE CONVENTION

JUNE 25, 26, 27

LOUISVILLE WILL BE HEAVENLY IN '70

Louisville Registration Report. . . . The first reports on the numbers of people who have signed up for the 19th National Square Dance Convention in Louisville, Kentucky, on June 25-27, 1970 are coming in. As of the end of last June 463 registrations had been confirmed thru housing. As of July 15 the total had reached 875. If a forecast could predict doubling the registrations each month between then and June, 1970 — well, wow. The registrations to that point represented 31 states and blue and white "Early Bird" ribbons were sent to the registrants.

Dancers who have even a presentiment that they might be able to attend the 19th National should register as soon as possible so as to be assured of the best housing. Deposits are returnable up to a certain date and it is better to have taken the affirmative approach than to be left out in the cold. The address? 19th National Square Dance Convention, P.O. Box 1970, Louisville, Ky. 40201.

Naming the Dance Spaces. . . . The hosting square dancers in Louisville cannot be accused of being without imagination. "Wouldn't you like to attend the Dance of Thoroughbreds?" they ask. And the rooms where the dancing is to take place have taken their cue from the "Derby" atmosphere of the town. Challenge Dancing will be in the Bold Venture Barn (room, of course). Relaxed Squares will be in the "stable" of Dancers Image. The Coliseum itself is the Winners Circle. Panels will take place in the Swaps Room; Contras and Panels in Native Dancer. And dancers can stop in any of the Paddocks to rest their dancing feet. "You must be at the Starting Gate before you can dance in the Winners Circle", say the Kentuckians. This is an admonition to **SEND IN YOUR REGISTRATION!**

The People with the Duty. . . . Over 200 couples are actively engaged in planning the 19th National. This includes the Chairmen and the Sub-Committees. General Chairmen

for the whole affair are Roy and Marita Davis, assisted by Denny and Dottie McDonald. Secretary is Doris Thomas; Historian, Ray Thomas; Legal Advisors, Tom and Joan Burton; Kentuckiana Hosts, Isla and Jim Gloor; National Hosts, Bob and Becky Osgood; National Advisors, Ed and Alice Colin with Floyd and Clare Lively; area Callers Advisors, Ed and Alice Preslar with Ray and Louise Bohn.

Committee Heads include, on Program, Steve Stephens; Education, Fred Stanton; Business, Dick Lyons; Social, Buck Ahl; Services, Elmore Tonini; Publicity, Dick Dolan; Local Publicity, Woody Wilson; Radio & TV, Jim Koepper; National Publicity, George Boklage; Facilities, Mike Sweeney; Registration, Ira McCamish; Housing, Red Gerstle; Hospitality, Harry Bryan; Special Events, Doris Wilson; Souvenir Program, Jack Nall; Finance, Harold Wade; Ways & Means, Jack Haley; General Panels, Hugo Themer; Square Dance Panels and Clinics, Bob Braden; Organizations — Roundtable, Art Francis; Round Dance Panels and Clinics, Bert Miller; Square Dance Program, George Keith; Round Dance Program, Larry Brumleve; Youth Program, Joe Witherington; Contra Dance, Shirley Durham and M. C. Karsner.

PUBLICIZING THE NATIONAL

Since the first convention, held in Riverside, California in 1952, Sets in Order has played a vital part in publicizing each convention and has devoted more than 300 pages to this big event over the years.

Because we feel that the National Convention is in an excellent position to serve as a "show place" for square dancing and to operate as a non-profit project for the education and benefit of American Square Dancing, we, like others, have felt it a most deserving project for our support. Louisville will host the 19th National next June. Watch for news about it each month in Sets in Order.

STYLE LAB

DAISY CHAIN

AND A VARIATION

THOSE WHO TAKE pleasure in writing interesting and challenging patterns for contemporary square dancers will find their greatest inspiration in some of the patterns that have been with us for many years.

As an example we have the Ocean Wave that has stimulated so much inventing in recent years with the Swing Thru, Spin the Top, Spin Chain Thru, to name only a few.

Nobody knows for a certainty how many patterns have developed from the simple "two couples Pass Thru, Separate and Around Just One". In a similar fashion, the Allemande Thar Star has given birth to a long list of progeny and provided some great moments in square dancing enjoyment.

Turn Backs from a Right and Left Grand

For more than 15 years Sets in Order has presented these "how to do" studies of various square dance movements. These pictures, taken at the Los Angeles campus of the University of California, and utilizing our square dance "models" from clubs in the area, are designed to emphasize the quality in square dancing rather than the quantity of dance material. These Style Lab in-depth studies are a regular feature in every issue. Your suggestions for "styling" ideas to be photographed are always appreciated. — Editor

started as a fairly uncomplicated pattern. Couples would meet, each dancer would turn his partner with the right forearm then proceed in the "wrong" direction in a Right and Left Grand. Meeting once again, partners would turn by the right arm and set out in a Right and Left Grand in the "correct" direction.

The Daisy Chain was simply built upon this principle. However, instead of doing a full Right and Left Grand dancers would move ahead two, back one, then ahead two,



repeating the action until a stop was indicated by the caller. Here is the basic pattern.

Following an Allemande Left, the dancers give a right hand to their partners as in a Right and Left Grand (1). Pulling by they give a left forearm to the next (2) and, after turning her with a left forearm, they reverse the direction and go back one. They turn that person with a right forearm (3).

Moving ahead again, they give a left to the next (4) and pull by, give a right forearm to the next (5) and, after turning halfway around, pull by (6) ready to turn the next person at the corner position with a left arm. And so it would continue, forward two, back one, etc.

Some of the figures that grew from this simple principle were all but unbelievable. Some that were well constructed and that could be called descriptively still pop up now and then in a singing call.

Not too long ago, we ran across a variation by Jay King which he calls the Crazy Daisy Chain. It reminds us a bit of George Elliott's Silver Spur Star. It has good flowing action combining a star with the Daisy Chain and is certain to have even the most proficient

among dancers on their toes.

The "action" starts from an Allemande Left (7). Our dancers start a Right and Left Grand (8) giving a right to their partner, pulling by and turning the next (their right hand lady) with a left forearm (9). As the men reach the center of the square they release the ladies and they (the men) make a right hand star and move forward (10) as the ladies stay in place.

Turning slightly to their right or facing counter-clockwise the ladies are ready for the next move. The men move forward in their star or 180° clockwise (11) skipping one girl





8



9



10

and turning the next with a left forearm (12). Following a complete turn and a little bit more, each dancer pulls by that person to face the next corner, gives a right forearm (13) and turns (14) full around. Pulling by that person they move forward again in the direction of a Right and Left Grand. Pulling by one (15) they turn the next with a right forearm (16). As the ladies reach the center they form a Left Hand Star (17).

The ladies Star By the Left from this man, skipping one and moving to the next (the opposite man from the position where the Star started). Turning that person with a right

forearm (18) they move full around each other, pull by and head for the corner. Turning the corner with a left forearm (19) they again start a Right and Left Grand. Pulling by the first with a right (20) and turning the next with a left forearm (21), the men once again go into the Right Hand Star (22). This motion is continued until partners are again reunited or until the call is changed.

A simple variation? Yes. But, like anything else that's "just a little bit different" it represents an element of "challenge" which, if done comfortably to the rhythm of a well-selected hoedown, can be a satisfying achievement.



14



15



16



20



21



22

The manufacturers and suppliers of square dance commodities play an important role in influencing the square dance public. What this role is and how it can be improved is the subject of this last installment of the Gold Ribbon Committee's Report.



THE COMMERCIAL SIDE OF SQUARE DANCING

IN THE FIELD OF recreation today virtually every sizeable sport has its commercial interests that have underwritten the financing of major advertising promotions. These have, in turn, brought that sport or activity into the public spotlight.

With golf we associate such trade names as Spaulding, Ben Hogan and others. In bowling it's Brunswick. With firearms it's Winchester and Remington. In almost all large recreational activities there are BIG names and BIG money.

But in square dancing, there is no big business. The dancers themselves generate the interest that in turn attracts others.

In order to square dance, a person doesn't need expensive clothing. The average dancer doesn't need a public address system or records. He needs only a place and an opportunity to dance. While there is no *big business*, there are many small businesses that have grown up to supply the needs of the dancers.

Manufacturers of records, public address equipment, badges, floor wax, men's and women's clothing, greeting cards, footwear, etc. as well as specialized square dance halls have sprung up in centers from one end of the country to the other. Books, publications — from the small area journals to the professional callers' notes and national publications — are all a part of the diversified commercial field of square dancing.

An examination of what is commercial and what is not could take hours of discussion. The many club dances, the non-profit parties, festivals, and round-ups could logically bypass the commercial tag. However, the bigger festivals, the area and national conventions

that sometimes attract many thousands of participants, the privately run vacation institutes and the numerous tours to various places around the world are a part of square dancing's commercial phase. Separately, very few of them would be considered Big Business. Collectively, however, they deal with an activity which has perhaps as many as six million devotees.

Where square dancers and square dancing in general depend only to a degree upon the commercial suppliers, those representing the commercial side are completely dependent upon square dancing and square dancers. Therefore there should be a responsibility shared by all who make it their business to fill the square dancer's needs.

Perhaps the first responsibility is that of *providing quality*. Simply skimming the surface in order to turn out a quantity of whatever the product may be: records, books, clothing, etc., is not enough to warrant the much-needed public confidence.

A hitherto untouched area might be a co-operative endeavor to help promote this activity. The wide range of square dance commercial suppliers could work together to publicize classes and sponsor "spots" on radio and television. Perhaps some day a representative group of advertisers may band together to share the expenses of national magazine and television advertising.

When the timing is right this could be the action that would result in the recruiting of thousands of new square dancers. Ultimately, from the point of good business, this would mean a return many times over for the manufacturer or dealer himself.

HOW TO EXPAND YOUR BUSINESS

As we disclosed earlier, a research team has been studying the current trends of merchandising square dance products. Those doing the study found that because of the

nature of the activity, there is a wide variation in the types of methods adopted. Here are some suggestions as they affect certain categories.

DRESS MANUFACTURERS AND SUPPLIERS

Become More Available. An estimated 90% of the dresses worn in square dancing today are of the homemade variety. The reason is quite obvious: cost and availability. A surprisingly large percentage of the square dancing public has no readily available square dance dress store in its area. This would point to a need for more local stores, where the square dancing population warrants it, or more extensive mail order operations.

Fashion Shows at classes often meet the needs of the newer dancers and start them off in the right direction. "Home parties" on the style of Avon and Tupperware, with the hostess helping with the modeling, offer an excellent suggestion for personalized selling. Here again, dress suppliers often "miss the boat" by providing only the more expensive party dresses. Aim for more class and workshop costumes in the \$15-and-under class to get the foot in the door. Once a dancer has been sold on a ready-made dress, repeat business should be expected later on.

Get the Callers' Wives to Dress the Part. Of all ladies in square dancing, they are the ones that other dancers tend to imitate. A dress supplier in an area where there are a number of active callers might find it advantageous to set aside some morning and invite the callers' wives to a private coffee klatsch

with the purpose of getting acquainted and discussing ways of reaching the square dancing public.

Get Out and Be Seen. Booths at conventions, participation in festival fashion shows, attendance at local and area association meetings all help to put the supplier "into the picture".

Advertise. Area publications are an excellent avenue for reaching the local public. Flyers to be distributed at classes, direct mail, etc. all help to attract prospective customers. A listing in the "Dress For The Dance" section of Sets in Order brings contact with an even wider sphere of potential customers. If a company is set up to handle a greater volume of business, particularly through mail order, it would be wise to consider display advertising in Sets in Order as a means of reaching a large potential market. When orders are received, acknowledge them quickly. This leads into our next topic.

Public Relations. As in everything else, the image projected will help build a sales program. Naturally the merchandise *must reflect quality*. The supplier must be "hep" to the square dance scene. The wise sales person in any field will realize the first sale is just a "drop in the bucket" and that the first-time customer is waiting to see how business is done before he gives a second and larger order.

RECORDS FOR SQUARE DANCING

If we say that public address systems represent the largest investment a caller must make, we are speaking strictly in terms of a one-time purchase. Taken as a whole, the purchase of square dance records over a period of years by a fairly aggressive square dance

caller could, surprisingly enough, surpass his outlay for a p.a. system.

Quite a few callers have a standing order for every new singing call that comes out. At \$1.60 per copy, this expenditure in a single year is enormous, and this only to keep up

with the current releases.

Many callers utilize some method of discrimination in making purchases. This might mean a preference for dances by just a few authors or on one or two particular labels. Or it may refer to reading record reviews and accepting the judgment of other individuals before making a purchase.

In no commercial phase of the activity is there a greater need for building confidence. The fallacy of course is that "if it appears on record, it must be good". In the past two decades more than seventy-five different specialized square dance record labels have appeared. Fewer than twenty of these have survived. Making a square dance record is a fairly uncomplicated procedure. Making a good record that will contribute measurably to the activity is something else.

In the recording field certain quality standards need to be adhered to.

One of these is properly timed material. We should not be surprised that many of today's callers, and consequently the dancers they teach and call for, have a poor concept of *timing*. Hence "Forward and Back and a Right and Left Thru. . ." certainly gets the calls out but allows little time to dance them. The fact that each movement requires a prescribed number of beats is something that all too few dance originators and recording artists fully understand.

Poor music is another pitfall. Music is to dance to, and should not be sacrificed simply for the sake of rhythm. Look at some of the square dance tunes for singing calls that have lasted over the years. Nine out of ten will emphasize music as a prerequisite for movement.

Tempos that are too fast overlook the need for comfortable dancing. Here again it's well to explain that tempo has to do with the number of metronome beats per minute. Timing (the problem referred to earlier) means the number of steps it takes to do any basic movement with comfort. When you combine a too-fast tempo and a poorly-timed dance, you come up with an end result that many dancers quite vividly describe as a "rat race".

Too-great *length* of a square dance is a criticism often levied upon a patter call. Record companies that release patter call dances stretching well past the five minute mark are

WHERE DO YOU FIT IN?

The plateaus of square dance participation can be described in three words, often confused with each other. All have a bearing on the successful projection of this activity.

Amateur. The origin of this word means "lover". The amateur is the square dancer who comes into the activity looking for a happy recreation, a relaxing pastime that a husband and wife can enjoy together with friends.

Professional. The caller or teacher whose attitudes and training qualify him as a leader to project this activity for others to enjoy. Dollar return has no bearing on the amount of professionalism shown. The professional is one whose attitudes and methods are such that they transcend simple personal desires and look toward the benefit of the individual dancer he serves and the good of the activity in general.

Commercial. That phase of any activity which supplies the individual with the tools that he needs in order to enjoy himself. The better and more adequate the tools, the greater opportunity the commercial element has to be of service.

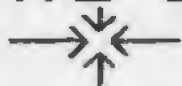
From any of these three might come a fourth term which is often confused with one of the others: **Exploiter**. Here is the individual or group whose activities are based on selfish interests; who might, as a "leader", misdirect others in non-standardized forms of the dance, or who, as a commercial supplier, would tend to damage the image of square dancing by his approach.

There is room aplenty in and for the first three categories. There is no room in this activity for the fourth.

setting a precedent affecting impressionable callers who have not yet learned to develop their own good judgment.

Unorthodox nomenclature and exploratory calls when used as a part of a recorded singing call often expose material that has not been adequately workshopped. Here again, by
(Please turn to page 71)

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, Sets in Order, 462 North Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgement of each one.

Florida

Last summer Henry Purcell of Key West and Sam Allison of Port Charlotte held their first Annual Midsummer Square Dance Festival at the Key Wester Convention Hall. But before dancing at the hall began, dancers had the opportunity to earn "Southernmost Mariner" badges by dancing on the deck of the USS Bushnell. Some of the men attached to the ship also tried out a few basics.

Nautical Wheelers Square Dance Club have been dancing in the air-conditioned comfort of the Key Wester Motor Inn Convention Hall recently.

Henry Purcell has taken over as editor of Bow and Swing, the Florida square dance magazine.

— Marge Rosam

East Coast Dancers of the central east coast of Florida have chosen as their officers for the 1969-70 season: the Bob Woznicks, Chairmen; the Ray Cramers, Secretary; the Frank Medfords, Treasurer and the Al Straners, Publicity. The organization brings well-known callers to

the area and on Dec. 31, Bob Dubree of Knoxville, Tenn. is being presented; on the third Friday in April, 1970, Jim Brower will be at the mike. The season's dances will be held at Eau Gallie Civic Center. John and Betty Jones handle the round dance part of the evening.

— June Straner

Frances H. (Skinny) Hall, past president of the Freelancers of Sarasota, passed away on August 2, in Grove City, Pa. Skinny provided a spark to Florida dancers, always inducing more people to come in and join the fun. His sphere of influence was wide and his memory will be cherished.

— Bud Picknell

Georgia

Annual outings are always fun for square dance groups, especially for those who may have to suspend their regular dancing for hot summer months. This was proved by Swingin' Squares of Valdosta who bracketed their Old-Fashioned Swimming Party with an Old-Fashioned Square Dance and an Old-Fashioned Watermelon Cutting in July. They enjoyed all this at the Camp Tygart Methodist Youth Camp near Nashville.

Bob Bennett, caller for Swingin' Squares, has been named liaison officer for Bow and Swing Magazine (Fla.) for North of the Border News.

Mississippi

The Cast-Off Club of Jackson is interested in hearing from any callers who are traveling thru their town and will call a dance any night except Sunday. The callers are asked to contact Chester Null, 2641 Brookwood Dr., Jackson, Miss. 39212.

Tennessee

The Knoxville Square Dance Assn. has had as guest callers in September and October, Danny Robinson of Florida and Dick Jones of New York. Frank Lane from Colorado will call at the Jessamine Center in Knoxville on November 18.

— "Sam" Truan, Jr.

It is easy to see that everyone is in step in Saudi Arabia square dancing. Pictured is the Grand March which opened the 7th Annual Arabian Square Dance Jamboree in Dhahran.

— Photo by Modern Photographers



Bob Dubree and others will call for the Annual All Nite Dance in the Recreation Hall at Oak Ridge on November 8.

North Carolina

It's not too early to plan for New Year's Eve square dancing and Twin-City Twirlers of Winston-Salem announce that their caller for that gala will be Ted Frye and the dance will be held at the South Fork School Gym. On November 15 the Twin-City Twirlers Fall Festival will have state callers at the same spot.

Iowa

The Moonlighters Harvest Ball Jamboree with Francis Zeller calling was held on Oct. 17 in Frederickburg. The Moonlighters, formerly the Fredericksburg Square Dancers, assumed their new entity last August 20. President is Don Forsman. The club will hold dances at Fredericksburg Municipal Town Hall the first Saturday evening of each month during the school year and will recess during vacation months.

— Bob Hewitt

Minnesota

The second quarterly meeting of the Minnesota State Square Dance Federation will be held in Morris on November 23. It will include a Festival dance with area callers at the mike.

The Twin City Area Squares and Rounds will present Marshall Flippo on November 3 at the Bel Rae Ballroom.

On November 10 Singin' Sam Mitchell will call for Tasca Twirlers at Bergh Hall, Tasca Junior College, Grand Rapids. He will call for Fargo Moorhead Square Dance Assn. on November 11 at Central Junior High in Moorhead and on November 12 Sam will be at the Bel Rae Ballroom.

— Larry Smith

Indiana

The 13th Annual Hoosier Square Dance Festival was held in Evansville on Oct. 24-26 with Dick Jones and Bob Van Antwerp calling and Phil and Norma Roberts on rounds.

Illinois

Star Twirlers of Cicero dance every first, third and fifth Saturday with Lowell Lathrop as caller. The club meets at Mary Queen of Heaven School in Cicero and the members will be happy to welcome visitors. They dance on the intermediate level.

— Tom Gati

Germany

There were lots of things going on in the way of square dancing during the summer, including a Graduation Dance for the Kuntry Kuzins of Wiesbaden with Byron Jenkins calling; the Annual River Rat Cruise put on by the Mannheim Mixers with 56 (!) squares attending; the 2nd Annual Bavarian Holiday of the Gateway Twirlers in Schnaitsee. Featured caller for the latter was Chris Vear who was assisted by Mac McEntire of Bitburg Paws and Taws and Robin Rumble from England. Fred and Gwen Manning were in charge of the rounds.

Wheelers and Dealers of Zweibrucken had a Graduation Dance with Bill Zambella calling and one of the largest turn-outs for such an event in Germany — 38 squares on the floor.

On July 4-6 the Wiesbaden Gay Squares hosted the EAASDC Summer Jamboree. Bill Zambella and Dale McClary were the callers for the first night; Chris Vear and Bill Stegman, backed by a live band, on the second.

Rotation decimated the caller-ranks in the usual fashion when Byron Jenkins and Mac McEntire were sent on to new duty-points.

— Tex Shipman

Australia

The Victorian Square Dancing Association has been formed in Victoria, and visiting square dancers may contact the Hon. Secretary, Mrs. B. Ayling at 2 Cunningham St., Box Hill, Victoria, 3128, Australia.

Ontario

Steel City Squares Intermediate Club will be holding a Christmas Party dance on Dec. 12 and a Sing-A-Long on Dec. 27, both at the Mountain Arena, Hamilton. Ernie and Joan Carviel are the callers.

— Vi Spera

Hi Neighbour Dances started in Barrie on Sept. 13 with a corn roast and will be held every 2nd and 4th Saturday. Callers are Lorne and Betty Hay and the place is the Hayloft.

New Jersey

The community of Ocean Grove is celebrating its Centennial this year and in order to help, the Cali Hoes joined the Sand Pebbles Chapter of the Centennial Belles in the 1869 Block Dance on July 18. To show the contrast in the years the Sand Pebbles practiced a few figures (they are not square dancers) and danced in the costumes of yesteryear while the Cali Hoes danced in modern square dance attire. The demonstration attracted a large

Pictured are caller George Fritts and his ice skating square dancers from Dearborn, Michigan, who put on a Square Dance Jamboree on Ice. From among the spectators they attracted a lot of people who were interested in square dancing — without skates!



crowd of spectators.

Guest callers at the Hayloft in Asbury Park for November are George Peterson on Nov. 1 and Joe Prystupa on Nov. 8.

Cali Hoes had another "first" in the form of a real clambake with real clams plus a lot of other goodies. In between courses Roy Keleigh called the squares. — *Bernice Bonsall*

Wisconsin

Dairy farmers who are also square dancers were in luck on October 5. They were given free admission tickets to the World Dairy Expo '69 at Madison from their local dairy plants on that date when the Mid-America Square Dance Jubilee was held at the Dane County Coliseum. Co-sponsoring the dance with the Dairy Expo was the South West Wisconsin Square Dance Assn. Singin' Sam Mitchell was the caller and the Quadrilles furnished the live music, something rare at big square dance affairs these days. Immediately following the square dance there was a Square Dance Pageant portraying the history of square dancing from early times up to the present. — *Don Chestnut*

Arizona

January 16-18, 1970 are the dates for the 22nd Annual Southern Arizona Square and Round Dance Festival. This is one of the hoary veterans in the big square dance event league and still going strong, with Bob Van Antwerp and Dick Houlton calling; Manning and Nita Smith on rounds. It will take place at Canyon Del Oro High School, Tucson. Workshops, after parties, a luncheon-style show will all be adjuncts to the square and round dancing. Write Karl Mordhorst, 1420 E. Blacklidge, Tucson, Arizona 85719.

— *M. L. Clever*

Current president of the Valley of the Sun Square Dance Organization, Inc. is Wayne Wood of Phoenix. — *Bill Munn*

Louisiana

Among the thousands of people affected by the rampage of Hurricane Camille were many square dancers and on November 29 a "Camille" Benegt Square Dance will be given to aid these people. M.C.'s will be James Jeter and Sam Sanders and in addition the following callers are donating their services; Joe Abbot, Jim Allen, Paul Beach, Horace Guidry, Mac McCoslin, Tiny Palmer, Marvin White and W. D. Wood. Proceeds will go to the Relief Fund for Gulf Coast Hurricane Camille Victims. The dance will be held at the Civic Center Convention Hall on the riverfront in Shreveport. There will be clinics in squares and rounds as well as the programmed dancing. Write Harrison Vance P.O. Box 5802, Bossier City, La. 71010.

Colorado

Skyline Squares dance every Tuesday night at the USAF Academy Service Club located in the Community Center, with Fred Staeben calling. Visitors are welcomed to the group

Is your area represented this month? How long has it been since you sent news of your state to Sets in Order? One of the unique features of this publication is that the readers are also our reporters. Material is rewritten to fit space available but a portion of every release is used.

with special Souvenir Badges bearing the name of the club and location, the Air Force Academy, one of the most interesting attractions in the state. — *Harriet Story*

ROUND THE WORLD of SQUARE DANCING

"Touchdown in Denver" is the theme of the Colorado Round Dance Assn.'s 9th Annual Festival on Nov. 7-9 at the Colorado Grange Bldg. in Denver. Willie and Vonnie Stotler from California will be the instructors. Write Harold Waite, 6982 Dover Circle, Arvada, Colo.

— Frank Statler

Utah

Officers of the Associated Square Dance Clubs of Utah are Ben DeCorso, President; Don Kennedy and Ray Smith, Vice-Presidents; Grace Cooley, Treasurer; Laura Wilde, Secretary; and Jim Irvine, Director-at-Large.

California

The first of the major square and round dance events for the A-Square-D members in the Los Angeles area took place on Oct. 19 at the Hawthorne Memorial Center. This Fall Festival was M.C.'d by Jerry Gordon and Kenny Hare who were assisted by callers from the entire Southern California area. Round dances were in the charge of Harmon and Bette Jorritsma.

At a recent "visitation" by the A-Square-D

board of directors to welcome the Dune Buggies, newest member-club, Ray Malthouse lost two tires from his camper halfway between Mojave and California City. Caller Bob Nipper, learning of the situation, offered two tires from his residence and drove 70 miles to get the Malthouses rolling again.

A flying holiday to Lake Tahoe in March is being considered now for the Spring Event of A-Square-D. More details on this as they come in.

— John Connelly

Square dancers are often multi-talented people. One such is Kay (Mrs. Bob) Rush of the Taw Twirlers in Marina, on the Monterey Peninsula. At the Monterey County Fair in late August Kay distinguished herself by taking prizes in both the clothing department and the cooking department—three first prizes; eight seconds and two thirds. What a wonderful candidate for the refreshment committee!

The Santa Clara Valley Square Dancers Assn. had their 13th Annual Jubilee at the Santa Clara Valley Fairgrounds in San Jose on October 10-12.

— Herb Jackson

The Dune Buggy Dancers of California City had a Grand Opening Ball on August 22 with Clete Harris as caller. The City Sports Arena was the location.

— Betty Mynatt

Last year, Sets in Order ran a plea for help from the folks in Auckland, New Zealand. Here, in the metropolitan city, there was no square dancing. This past summer, however, things have changed, as the picture below would indicate. The place, the YMCA; the caller, Art Shepherd from Christchurch, New Zealand. Several hundred attended this "evening of square dancing fun" and as a result many indicated their interest to go further. Incidentally, Art and Blanche Shepherd and a group of New Zealanders are now planning a trip to the States in 1971. (Photo courtesy Belwood Studios, Ltd., Otahuhu, N.Z.)





Sets in Order

WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

November, 1969

EACH MONTH Sets in Order travels to a different section of the country and features a selection of calls that are "favorites" for one of the country's outstanding callers. This month we travel to Fort Worth, Texas and visit Melton Luttrell.

Head two ladies chain across
Turn this girl and don't get lost
All four ladies chain
Grand chain four
Head two gents with corner girl
Go forward up and back
Up to the middle
Then box the gnat
Right and left thru other way back
Star thru
Pass thru
Circle up four with outside two
Once around and a little bit more
Two ladies break to a line of four
Forward eight and back in time
Pass thru and
Bend the line
Forward eight again and back you do
Gents as a couple pass thru
Separate and around just one
Into middle gonna have a little fun
Square thru three quarters man
Look for the corner
Left allemande

Head two couple lead to the right
Circle up four out there tonight
Head gents break to a line of four
Forward eight and back once more
Do a right and left thru hang on tight
Cross trail thru and
The men star right
Girls promenade outside tonight
Promenade around and hear me sing
Reverse the star
Reverse the ring
Once around and don't be late
Girls step in behind your date
Make a left hand star and star all eight
Gents over your (left) shoulder
With your right hand
Box the gnat from where you stand
Make a right hand star in middle of set
An eight hand star and
You're not thru yet
Girls over your (right) shoulder
With your left hand
Break that star with a
Left allemande

First and third go forward and back
Do a right and left thru across the track
Rollaway with a half sashay
Star thru and hear me say
Split the sides
Go around one make a line of four
Forward eight and back you do
Forward again and pass thru
Join hands centers arch
Ends duck in (under the arch)
Wheel around in middle of the square
Do a right and left thru
With the outside pair
Dive thru
With a right and left thru in the middle
Pass thru
Split two go around one line of four
Forward eight and back once more
Pass thru and join hands
Centers arch
Ends duck in
Wheel around in the middle of the square
Do a right and left thru
With the outside pair
Dive thru pass thru
Split two and around one
Down the middle
Cross trail and find the corner
Left allemande

Head two couples square thru
Four hands around in middle you do
Meet the corner with a do sa do
Once around that lady go
Make an ocean wave and
Balance go up and back
Boys run
Around one and cast off three quarters
Star thru
Dive thru
Pass thru
Do sa do the outside two
All the way around to ocean wave
Balance up and balance back
Boys run
Around one and cast off three quarters
Star thru
Dive thru
Do sa do in the middle you do
Don't stop
Right and left thru in middle you do
Do sa do in the middle you do
Make an ocean wave and
Balance go up and back
Boys run
Around one and cast off three quarters
Cross trail thru to a
Left allemande

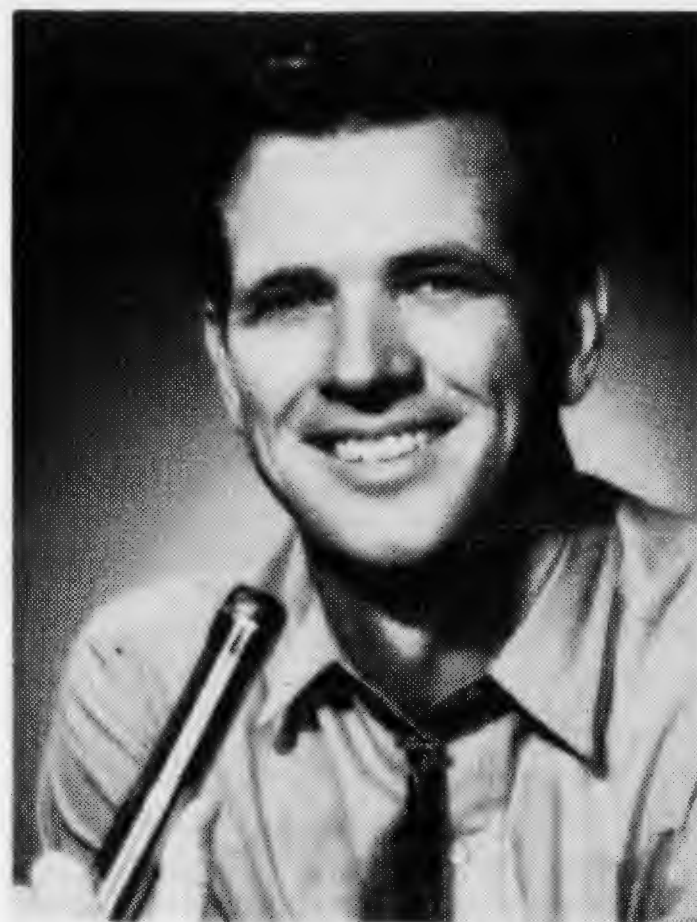
Head two couples square thru
 Four hands around in the middle you do
 Meet your corner with a do sa do
 Once around that lady go
 Swing thru and boys run
 Around just one and bend the line
 Forward eight and back in time
 Two ladies chain across you do
 Same two couples star thru
 Dive thru and
 Substitute back over two
 Inside two do a right and left thru
 With a full turn around
 To the outside two do a do sa do
 You're having fun swing thru and
 The boys run around just one
 Bend the line
 Forward eight and back in time
 Two ladies chain across you do
 Same two couples star thru
 Dive thru and substitute back over two
 Inside two square thru
 Five hands around middle of the land
 Look for the corner
 Left allemande

Promenade and don't slow down
 Keep on walking that girl around
 Heads back track and pass thru
 Sides back track and follow those two
 Head two couples wheel around
 Box the gnat with the two you found
 Do a right and left thru
 The other way back
 Turn this girl and
 Cross trail thru
 Find the corner
 Left allemande

Head leads right and circle four
 Head gents break to a line of four
 Forward eight and back you reel
 Pass thru and
 Wheel and deal
 Inside two turn thru
 Left turn thru the outside two
 Back to the middle and turn thru
 Centers in
 The outside two cast off three quarters
 Forward eight and back
 Pass thru and
 Wheel and deal
 Inside two turn thru
 Left turn thru the outside two
 Back to the middle and turn thru
 Centers in
 The outside two cast off three quarters
 Forward eight and back
 Pass thru and
 Wheel and deal
 Inside two turn thru
 Left turn thru the outside two
 Back to the middle and turn thru
 Centers in
 Outside two cast off three quarters to
 A left allemande

Head two couple do a right and left thru
 Turn this girl and cross trail thru
 Around the outside around two
 Hook on the end make a line of four
 Forward eight and back once more
 Two girls together do a half sashay
 Two gents together do a half sashay
 Couple in the center do a half sashay
 All four couples do a half sashay
 Lady on the left do a left allemande
 Lady on the right with a
 Right and left grand

MELTON LUTTRELL



In another month our feature caller begins his twentieth anniversary of calling. One of the very busy callers, Melton has five regular square dance clubs, teaches five or six series of square dance lessons per year and, when added to his out-of-area calling, averages approximately twenty nights behind the microphone each month. Perhaps the best known of the calls that he has recorded on his Square L Record Label is "Slowpoke". Melton and his lovely wife, Sue, are familiar personages at many weekend institutes from Pennsylvania to Colorado and Melton has been featured at festivals in 14 states and in Nottingham, England where he was featured at the Northern England Square Dance Convention recently. Melton finds that calling plus an interest in a number of sports and his three sons takes up most of his time.

SPECIAL WORKSHOP EDITORS

Joy Cramlet	Coordinator
Bob Page	Square Dance Editor
Ken Collins	Final Checkoff

Head two couples square thru
 Four hands around in the middle you do
 With the corner pair
 Make a right hand star
 Once around from where you are
 Heads back to the middle
 With a left hand star
 One full turn but not too far
 To the same old two with a
 Right and left thru
 Turn this girl cause you're not thru
 Star thru and make a line
 Forward eight and back in time
 Pass thru and
 Wheel and deal
 Double pass thru
 Centers in and
 Cast off three quarters 'round
 Forward eight and back to town
 Inside two right and left thru
 Turn this girl that's what you do
 Same two ladies chain across
 Turn this maid and don't get lost
 Same two couples star thru
 Everybody in front of you
 Left allemande

First and third lead to the right
 Circle up four with all your might
 Heads break to a line of four
 Forward eight and back once more
 Pass thru and
 Wheel and deal
 Double pass thru
 Face your partner back away
 Pass thru and
 Wheel and deal
 Double pass thru
 Face the center back away
 Pass thru and
 Wheel and deal
 Double pass thru
 Face the center back away
 Right and left thru hear me say
 Pass thru and
 Bend the line
 Forward eight and back in time
 Pass thru and
 Wheel and deal
 Double pass thru
 Turn your back to your partner
 Wheel and deal
 Double pass thru
 Turn your back to the center
 Wheel and deal
 Double pass thru
 Turn your back to the center
 Wheel and deal
 Double pass thru
 First two left
 Next two right
 Do a right and left thru
 Don't take all night
 Cross trail thru and
 Find the corner
 Left allemande

Head two couples star thru
 Rollaway with a half sashay
 U turn back and a
 Right and left thru
 Rollaway with a half sashay
 Star thru and hear me say
 Rollaway with a half sashay
 U turn back and
 Star thru
 Dive thru and
 Pass thru
 Then pass thru the outside two
 U turn back and
 Star thru
 Rollaway with a half sashay
 U turn back and
 Star thru
 Dive thru and
 Right and left thru
 Turn this girl
 And rollaway
 U turn back
 Left allemande

Allemande left and come back home
 Do sa do around your own
 Once around and leave her there
 Gents star left in middle of square
 Take your partner arm around
 Star promenade go 'round the town
 Gents back out
 Once and a half around and then
 Make a right hand star with ladies in
 Girls rollaway and hang on tight
 Gents keep this girl and
 Star by the right
 Girls back track around the set
 One full time and
 Turn by the left (partner)
 One full turn and to the corner go
 Box the gnat and don't be slow
 Look her in the eye and pull her by
 Partner left do paso
 Corner right from where you are
 Partner left make an allemande thar
 Back up tight in middle of the land
 Slip the clutch
 Left allemande

THERE'S LUCY

By "Charly" Chuck Brown, San Jose, California
 Side two right and left thru
 Four ladies chain
 Heads half sashay and star thru
 Circle four to a line
 Go forward and back
 Pass thru wheel and deal
 Centers do sa do to a wave
 Spin a web
 Turn right half
 Centers left three quarters
 To the outsides star right
 One behind that one center
 Turn left three quarters
 Centers box the gnat
 Everybody now
 Left allemande

ROUND DANCES

ALL NIGHT — Grenn 14125

Music: Al Russ — Violins, Saxophones, Piano, Trumpet, Drums, Bass

Choreographers: Joe and Opal Cohen

Comment: Excellent music to the tune "I Could Have Danced All Night". A smooth waltz routine for the easy intermediate level dancer. Eight measures repeat.

INTRODUCTION

1-4 OPEN FACING Wait; Wait; Apart, Point, —; Together BUTTERFLY, Touch, —;

PART A

1-4 Waltz Away; (W wrap) Waltz Together; Balance Fwd, Touch, —; (W Unwrap to L OPEN) Fwd Waltz;

5-8 Fwd, Flare In, —; Thru/Face, Touch, to BUTTERFLY M facing COH, —; Roll RLOD, 2, 3; Thru, Face, Close end in BUTTERFLY;

9-12 Repeat action meas 1-4 in RLOD:

13-16 Repeat action meas 5-8 to end in BUTTERFLY M facing WALL:

PART B

17-20 Waltz Away; L Spin Manuv, 2, 3 end M facing RLOD in BUTTERFLY; Back, Flare to SIDECAR, —; Back Flare to BANJO M still facing RLOD, —;

21-24 Back to CLOSED, Turn, Fwd to SEMI-CLOSED facing LOD; Thru, Face to CLOSED M facing WALL, Close; Waltz Balance L, 2, 3; Waltz Balance R, 2, 3 to LOOSE-CLOSED;

25-28 Side, Behind, Side; Thru to CLOSED, Manuv, 2 M facing RLOD; (R) Waltz Turn; (R) Waltz Turn end M facing WALL;

29-32 Dip Back, —, —; Recov, Fwd. Touch; (Twirl) Side, Behind, Side; Thru, Face, Close to BUTTERFLY;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:
1 (Twirl, 2) Fwd, 2, Apart, Ack.

POWDER YOUR FACE — Grenn 14125

Music: Al Russ — Piano, Trumpet, Banjo, Saxophone, Drums, Bass

Choreographers: Ralph and Jeanette Kinnane

Comment: Well recorded music and an unusual but easy dance routine. Eight measures repeat.

INTRODUCTION

1-4 OPEN FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

DANCE

1-4 Fwd, —, Face to CLOSED M facing WALL, —; Side, Close, Back, —; Back, —, Side, —; Thru, —, Side, Close;

5-8 Fwd, —, Side, —; In Place, —, Thru, —; Turn Two-Step; Turn Two-Step;

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8 except to end in CLOSED M facing LOD:

17-20 Fwd Two-Step; Rock Fwd, —, Recov, —; Rock Back, —, Recov, —; Fwd Two-Step;

21-24 Rock Fwd, —, Recov, —; Rock Back, —,

Recov/Turn BUTTERFLY M facing WALL, —; Side, Close, Side, —; Behind, —, Side, Close;

25-28 Roll LOD, —, 2, —; 3, —, Touch, —; Roll RLOD, —, 2, —; 3 end in CLOSED M facing WALL, —, Touch, —;

29-32 Turn Two-Step; Turn Two-Step: (Twirl) Fwd, —, 2, —; 3, —, 4, — end in SEMI-CLOSED;

SEQUENCE: Dance goes thru three times. Third time on meas 32 Step Apart and ACK.

FAR AWAY PLACES — Hi-Hat 866

Music: Frank Sterling — Violins, Saxophones, Piano, Trumpet, Harpsichord, Guitar, Drums, Bass

Choreographers: Ocie and Meredith Weir

Comment: A big band waltz recording and a routine for the experienced dancer.

INTRODUCTION

1-4 OPEN FACING Wait; Wait; Apart, Point, —; Together BUTTERFLY, Touch, —;

DANCE

1-4 Waltz Away, 2, 3; Change Sides, 2, 3 to FACE; Twinkle Thru, 2, 3; Twinkle, 2, 3 end facing LOD and L OPEN;

5-8 Fwd, Swing, —; Fwd, Touch, —; Roll Across, 2, 3 to OPEN; Fwd, Face BUTTERFLY, Close;

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8 except to end in LOOSE-CLOSED M facing WALL:

17-20 Side, Cross SIDECAR, In Place; Side, Cross BANJO, In Place; LOOSE-CLOSED Side, Cross, Side, Cross to CLOSED, Pivot, 2 end M facing WALL;

21-24 (Twirl) Side, Behind, Side; Pickup to CLOSED M face LOD, 2, 3; (L) Waltz Turn; (L) Waltz Turn end M facing LOD;

25-28 Fwd to BANJO M face LOD, 2, Close; Turn to SIDECAR, Back, Back; Back, 2, 3; Back, Side, Close M facing WALL;

29-32 Dip Back, —, —; Manuv, 2, 3 M facing RLOD; (R) Waltz Turn; (Twirl) Fwd, 2, 3;

SEQUENCE: Dance goes thru twice. Step apart and Ack.

TAKE ME ALONG — Hi-Hat 866

Music: Dick Cary — Saxophone, Guitars, Vibes, Drums, Bass, Piano, Trumpet

Choreographers: Don and Pete Hickman

Comment: Bouncy music and a very easy sixteen measure routine. Dance goes thru three times plus four measure ending

INTRODUCTION

1-4 OPEN FACING Wait; Wait; Apart, —, Point, —; Together BANJO M facing LOD, —, Touch, —;

DANCE

1-4 Fwd TwoStep; Fwd Two-Step to SIDECAR M facing RLOD; Fwd Two-Step; Fwd Two-Step;

5-8 Fwd, Close, Back, —; Back, Side, Thru, to SEMI-CLOSED facing LOD; (Twirl) Fwd, —, 2, to OPEN —; Fwd, —, 2, to BUTTERFLY M facing WALL —;

- 9-12 Heel, Toe, Heel, Toe; Slide, Close, Side, —; Heel, Toe, Heel, Toe; Slide, Close, Side, —;
 13-16 Back, Close, Fwd, —; Side, Close, Thru to SEMI-CLOSED, —; Rock Fwd, —, Recov to CLOSED, —; Rock Center, —, Recov to BANJO, —;

SEQUENCE: Dance goes thru three times. Third time on meas sixteen end in SEMI-CLOSED.

Ending:

- 1-4 Fwd Two-Step; Fwd Two-Step; (Twirl) Side, —, Behind, —; Apart, —, Point, —;

NEW ORLEANS BLUES — Windsor 4740

Music: Windsor — Saxophones, Piano, Banjo, Trumpet, Drums, Bass

Choreographers: P.J. and Toni Martin

Comment: A very good instrumental of the tune "Singing The Blues". The dance is action packed and although it is not difficult it isn't for the novice.

INTRODUCTION

- 1-4 OPEN Wait; Wait; Apart, Step/Step, Together, Step/Step; Side, Draw, Close, —;

DANCE

- 1-4 Fwd Two-Step; Fwd Two-Step; Rock Bk, Recov, Fwd, —; Point Fwd, —, Step Bk, —;
 5-8 Back, Close, Fwd, —; Fwd, Close, Back, —; Strut Fwd LOD, —, 2, —; 3, —, 4, —;
 9-12 Repeat action meas 1-4;
 13-16 Repeat action meas 5-8 except to end in BUTTERFLY M facing WALL;
 17-20 Point Side, Swivel Lift, Thru to RLOD, —; Point Side, Swivel Lift, Thru to LOD, —; Point Side, Swivel Lift, Thru to RLOD, —; Point Side, Swivel Lift, Thru to LOD, —;
 21-24 Circle Away Two-Step; Circle Together Two-Step to BUTTERFLY; Heel, In Place, Heel, In Place; Swivel R to RLOD, Swivel L to LOD, Swivel to FACE, —;
 25-28 Side, Touch, Side, Touch; Apart, Close, Fwd, —; Side, Touch, Side, Touch; Apart, Close, Fwd to CLOSED, —;
 29-32 Turn Two-Step; Turn Two-Step; (W Twirl) Fwd, —, 2, —; 3, —, 4, —;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-2 Side, Touch, Side, Touch; Back/2, —, —, raise L leg in Stork pos to Ack.

ENCHANTED WATERS — Windsor 4740

Music: Windsor — Clarinet, Piano, Drums, Guitar, Bass

Choreographers: Hi and Cookie Gibson

Comment: Interesting music with a subtle "island" flavor. The dance routine is not difficult. Has three parts and frequent repeats.

INTRODUCTION

- 1-2 OPEN FACING M's L and W's R hands joined Wait; (W twirl to TAMARA) Fwd, —, 2, —;

PART A

- 1-4 Fwd, —, 2, —; Fwd, 2, Dip, —; Recov,

- , Back, —; (W unwind) Turn 1/4 R, Close, Side to BUTTERFLY M face WALL, —;
 5-8 OPEN Fwd LOD, —, 2, Flare; Thru twd RLOD to BUTTERFLY M face WALL, Side, Rock Swd, Recov; Step Apart, —, Step Together, —; (W Twirl to TAMARA) Side, Behind, Fwd, 2;

- 9-12 Repeat action meas 1-4;

- 13-16 Repeat action meas 5-8 except M does a 4 ct vine on meas 8 end facing WALL and BUTTERFLY;

PART B

- 17-20 Apart, Close, Fwd, —; Dip/Point, —, Recov, —; Apart, Close, Fwd, —; Dip/Point, —, Recov to BANJO M facing LOD, —;
 21-24 Fwd Two-Step; Thru to CLOSED, Side, Behind, Fwd to BANJO M face LOD; Fwd Two-Step to CLOSED M face WALL; Side, Behind, Side, Front end in TAMARA M face LOD;
 25-28 Repeat action meas 1-4 Part A;
 29-32 Repeat action meas 5-7 Part A except to end in SEMI CLOSED facing LOD;

PART C

- 33-36 Fwd, Fwd/Two Step, Fwd; Fwd, Fwd/Two Step, Fwd; Apart, Touch, Together, Touch; Solo Roll LOD, 2, 3, 4 end in SEMI-CLOSED;
 37-40 Repeat action meas 33-36 except W end facing RLOD in TAMARA;
 41-44 Repeat action meas 1-4 Part A;
 45-48 Repeat action meas 5-8 Part A except to end in BUTTERFLY M face WALL;

TAG

- 1-6 Apart, —, Together, —; (Twirl) Side, Behind, Side, Front to BUTTERFLY; Side, Close, Side, Close; Side, —, Draw, Close; Side, Close, Side, Close; Side, —, Point twd RLOD, —.

SUMWILL

By Bill Armstrong, Los Angeles, California
 Number one lead right circle four
 One man break line up four
 Number three lead right
 Circle half dive thru
 Split that line just for kicks
 Hook on the ends line of six
 Number four swing your date
 Promenade outside don't be late
 Behind that line go two by two
 Stop right there just you two
 Forward six and when you do
 Arch in the middle ends duck thru
 Those who can right and left thru
 That line of four here's what you do
 Forward up and back you do
 Bend the line and the same two
 Right and left thru then no more
 The other four circle up four
 Go once around and a quarter more
 Allemande left
 Like you did before

STIRRIT

By Bob McDaniel, Topeka, Kansas

One and three a right and left thru
Two and four you do it too
And the head two ladies chain
Sides promenade three quarters 'round
Heads swing thru in middle of town
Spin the top and when you're thru
Do a right and left and turn your Sue
Then bow to your partners corner all
Hold it now for another call

SHAKE HANDS

By Bill Ball, Hidden Hills, California

One and three star by the right
Back by the left
Pass your corner
Take the next and star promenade
(2 boys and 2 girls)
Just the boys as a pair wheel around
Star thru double pass thru
First two left
Next two right
Star thru
Center boys turn around
Shake hands pull by
Allemande left

SQUARE SWING CIRCULATE

By Doug Smith, Oakland, California

Heads square thru four hands
Swing thru girls circulate
Swing thru men circulate
Swing thru girls circulate
Swing thru men circulate
Right and left thru
Dive thru square thru three quarters
Left allemande

Thor Sigurdson, Emerson, Manitoba, Canada
calls the two dances below Centers In Wheel
and Deal Number one and Number two.

NUMBER ONE

Heads lead to the right and circle
Head man break to a line of four
Pass thru and wheel and deal
Double pass thru
Centers in wheel and deal
Double pass thru
Centers in wheel and deal
Allemande left

NUMBER TWO

Four ladies chain across
Sides right and left thru
Heads star thru and pass thru
Circle four head men break to a line
Pass thru and wheel and deal
Double pass thru
Centers in wheel and deal
Double pass thru
Centers in wheel and deal
Double pass thru
Centers in wheel and deal
Centers pass thru
Left allemande

Here are a couple of active dances sent in by
Ed Fraidenburg, Flint, Michigan.

Four ladies chain
Heads half square thru
Do sa do to an ocean wave
Girls circulate swing thru
Boys circulate swing thru
Girls run
Boys circulate
Everybody circulate
Boys run
Girls circulate
Everybody circulate
Left allemande

Four ladies chain
Side ladies chain
Heads square thru
Do sa do
Everybody do a U turn back
Girls turn right three quarters
Boys circulate twice
Girls swing thru
Center girls run
Girls only cast off three quarters
Everybody cast off three quarters
Left allemande

SINGING CALL*

HOW DID YOU DO IT

By Lee Schmidt, Corona, California

Record: Hi-Hat # 382, Flip Instrumental with
Lee Schmidt

OPENER, MIDDLE BREAK, ENDING
Walk around your corner
See saw 'round your partner
Men star right once around you go
Star promenade your lady
Go walkin' with your baby
Men back out
Girls star left you know (Once around)
Turn partner by the right hand
Left allemande your corner
Do sa do at home then promenade
I don't know how you did it
But I know you really did it
How did you make me fall in love with you
FIGURE:

One and three promenade
Half around the ring you go
Go to the middle
Square thru four hands 'round
Right and left thru the outside two
Turn a girl dive thru
Circle up four
Go one full turn around
When you're thru pass thru
Swing thru the outside two
Men trade then you promenade
I don't know how you did it
But I know you really did it
How did you make me fall in love with you

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending

Fred Christopher, St. Petersburg, Florida, calls the two dances below, Line Of Three Spin The Top #1 and #2.

1

Head men slide thru pass thru
Do sa do that man
Make a wave rock it too
Spin the top the three of you
Pass thru line up four
Head girls run right wheel and deal
Double pass thru
Cloverleaf substitute
Centers turn thru slide thru
Right and left thru turn your Sue
Barge thru
Eight chain one
Left allemande

2

Four ladies chain across the floor
Head ladies chain three quarters more
Side men turn 'em
Rollaway go up and back
Pass thru head ladies run right
Spin the top don't take all night
Pass thru line up four
Side men run left
Circulate by twos bend your line
Star thru centers pass thru
Star thru cross trail thru
Left allemande

EVERYBODY GRAND SQUARE

By Dave Morton, Nottingham, England

One and three half sashay
Circle eight just that way
Four men forward and back
Girls face everybody grand square
Then circle eight
Those who can right and left thru
The others star thru
Allemande left

GRANDSCRAMBLE

By Hank Drumm, Errol, New Hampshire

Eight to the middle
Then back you ramble
Everybody grand scramble
Head two swing star thru
* Or (Swing thru to a star thru)
Others divide and star thru
New head two swing star thru
Or *
Others divide and star thru
Everybody do a Frontier whirl
Side two swing star thru
Or*
Others divide and star thru
New side two swing star thru
Or *
Others divide and star thru
** Boys run to the right
Fine ole corner left allemande
or ** Everybody do a Frontier whirl
Find ole corner left allemande

1100 DANCES ANYONE?

The brand new 1970 Yearbook, containing all of the more than 1,100 dances that appeared in the 1968-69 issue of Sets in Order is nearing completion. Copies are scheduled to be put into the mail by mid-December.

You may have your personal copy of this complete, 100 page, 8½ by 11 collection at a low pre-publication price by sending in your order today.

Dances are placed alphabetically in different sections. All the valuable George Elliot material is included, as is all the dance material from 24 issues of Sets in Order. An index for handy, immediate reference is also included. For full information, please see page 97.

This is an excellent gift item and there may be other callers in your area who would appreciate hearing about the special pre-publication offer.

SINGING CALL*

NO NO NORA

By Bob Page, Hayward, California

Record: Scope # 527, Flip Instrumental with Bob Page

OPENER, MIDDLE BREAK, ENDING

Join your hands and you circle around

Reverse back single file 'round that town

Four ladies backtrack once around you go

Box the gnat pull her by

Left allemande

Weave that ring in and out you roam

When you meet promenade home

Promenade home with your honey

Singing No No Nora No No

FIGURE:

Four ladies chain

You turn them and then

Those heads promenade halfway

Halfway my friend

Into the middle and star thru

California twirl slide thru

Barge thru (and then you'll)

Swing your corner go 'round and 'round

Left allemande promenade the town

Promenade home with your honey

Singing No No Nora No No

SEQUENCE: Opener, Figure twice for heads, Middle break, Figure twice for sides, Ending

ALMOST

By Harold Bausch, Leigh, Nebraska

Heads right
Circle to a line
Half sashay
Pass thru
Round off
Peel off
Cast off three quarters
Star thru
Pass thru
Left allemande

SIX HAND WAVE

By Jeanne Moody, Salinas, California

Head ladies chain
Same ladies chain three quarters
Side men turn 'em and roll a half sashay
Forward six and back that way
Now do sa do to a six hand ocean wave
Swing thru spin the top
Just the center ladies walk ahead
Everybody left allemande

SINGING CALL*

HAPPY STREET

By Bill Martin and Wayne West, Anaheim, Calif.
Record: Windsor # 4924, Flip Instrumental with Wayne West

OPENER, MIDDLE BREAK, ENDING

Four ladies chain go across the ring
Join your hands circle left I sing
Ladies center the men sashay
Circle left 'till you hear me say
Ladies center the men sashay
Left allemande weave the ring
We'll go walkin' down happy street
Smilin' at the girls we meet
Do sa do your girl and promenade
Promenade around that square
Smilin' faces everywhere
A happy face will warm a winter day
FIGURE:
Heads promenade three quarters 'round
Two and four do a right and left thru
Pass thru circle four
Halfway 'round and a quarter more
Go right and left thru
Turn the girl and then cross trail
Allemande left that corner maid
Walk by the one you know
Swing the right hand lady once
And promenade her home
Promenade down happy street
Clap your hands and
Stomp your feet
Get back home and
Swing her once for me

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending
and Tag.

TAG:

So look for me on
Happy street each day

CLOVERLEAF

By Jack Olds, Mill Valley, California

Heads pass thru and cloverleaf
Everybody double pass thru and cloverleaf
Centers star thru
Pass thru stop
Heads cross trail to line of four
Wheel and deal (girls in center)
Girls pass thru and star thru
Girls turn back and swing thru
Men circulate
Girls trade
Men run
Couples circulate
Men trade
Girls turn back and circulate
Star thru bend the line
Pass thru bend the line
Slide thru
Left allemande

SINGING CALL*

KEEP ON THE FIRING LINE

By Bob Bennett, Valdosta, Georgia

Record: Longhorn # 178, Flip Instrumental with Bob Bennett

OPENER, MIDDLE BREAK, ENDING

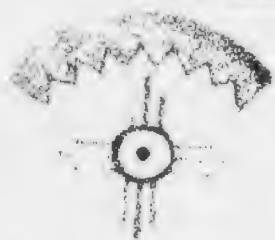
Four little ladies chain now
Chain across that ring
Join hands and circle left
Go walking around I sing
* Ladies center men sashay
Circle left again
Ladies center men sashay
Circle left and then
Left allemande your corner
Your partner do sa do
Swing your partner lady
And promenade you know
Promenade big Jim
Walk him around the rim
Keep on the firing line
FIGURE:
One and three promenade halfway
Around that ring
Come down the middle
Do a right and left thru
Turn that pretty thing
Heads lead to the right and
Circle 'round the track
Head gents break and make a line
Go forward and back
Star thru square thru
Three quarters 'round the square
Swing your corner girl
Promenade her there
Promenade big Jim
Walk him around the rim
Keep on the firing line

* Ladies center men sashay
(Ladies move forward twds center
of the ring men move to their left.
Ladies back out between new men
and circle left again).

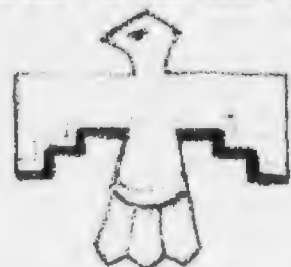
SEQUENCE: Opener, Figure twice for heads,
Middle Break, Figure twice for sides, Ending.



THE DEEPER MEANING



by Wendell S. Carleton, La Canada, Calif.



Wendell Carleton and his wife Suzie aren't square dancing anymore. But, back when this article was written — January, 1952 — they were avid enthusiasts, dancing both in their home club of Rip 'n' Snort in Los Angeles and in clubs called by Bud Brown and Bob Merkley in Phoenix, Arizona. Although they do not dance at the present time, the Carltons will never lose their identity as square dancers, for somehow, deep inside of them, they have that inner glow of friendliness and perception that one relates to his close friends in this activity. As a celebration of Sets in Order's twenty-first birthday, we reprint this as one of the outstanding articles of the past — Editor.

SURELY no one wants to read into the picture of the square dance something that isn't there — but should we not be sure to recognize what meaning might truly exist and pass our thoughts on to others for whatever value they may have?

High on our list of many real friends made through square dancing are Edward and Pop Chalee (Blue Flower) Lee, fullblooded Navajo Indians of Phoenix, Arizona. In talking with Edward, whose Indian name is Natay (leader), about the religion of his people, he said, in

part, "We don't go to church for an hour this Sunday and wait, go again an hour next Sunday... we live very close to our Maker each hour in all days. When, sometimes, we get a little off the path, I say, 'Pop Chalee, we go to the Navajos, our people'... Always we find a ceremonial. We stay one, two, maybe three days. When we come home, we feel so clean inside; everything is good."

Is it not the same with us who love to square dance? We go to our people, too, and rejoice with them and when we come home, we "feel so clean inside; everything is good." We have opened the door to the greatest discovery of our lives — that we, ourselves, are friendly, happy folks, and we begin to like ourselves better. All the pretense and "thumb-in-suspenders" attitude goes out the window.

In what other field can we so quickly see with our eyes and hearts who and what "Our People" really are? Is square dancing — our "ceremonial" — a fad that will die? Yes, it will come to pass when Our People cease or refuse to want to be the friendly, joyful beings they were intended to be.

"Everything is good." How about that? What is there beyond square dancing itself that holds us?



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From The Floor

("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

Square dancers of Lancaster County recently honored one of our local callers, Paul Andrews and his wife Lois at an "Appreciation Night" which took the form of a "This is Your Life" program. It was held in the beautiful square dance barn at the Spring Gulch camping grounds in our county and many dancers from the present and the past were on hand to honor this couple who have given so much of their time to promote square dancing.

They were presented with watches, flowers and many other tributes. It was a complete surprise to them and Lois made much use of the "crying towel" which had been presented to her. Paul has never been too busy to donate his calling talent to hospitals, schools and various charitable organizations. He and Lois have been dancing since 1957 and under expert teachers at a callers school, Paul developed into a fine caller. He is well-known in the Middle Atlantic States and in parts of New England.

It was a night to remember for all who participated.

Ben and Doris Stahl
Lancaster, Penna.

Dear Editor:

We have recently had a most wonderful experience that we would like to share with square dancers the world over and we decided the best

way to accomplish this would be to send our letter to you.

We had the privilege of visiting Europe and, loving square dancing as we do, it was decided we should find a dance as this would make our vacation complete.

We found that square dance people are the same all over the world — **JUST MARVELOUS PEOPLE**. To say they welcomed us is putting it mildly; the kindness, the good will and friendship they extended to us will never be forgotten.

All this happened in Stuttgart, Germany, as we danced with the Stuttgart Strutters. Any visitors would enjoy the calling there of Jim Taylor and Frank Olinger; to miss them would be to miss something unique. Our appreciation to them and their lovely wives. It was a special night for us with very special people.

Frank and Avis Wolthuis
Ogden, Utah

Dear Editor:

We feel you should know that there are a good many clubs in the country very much like ours — that is, they are made up of Senior Citizens, all 65 or older — many in their 70's or 80's and some even in the 90's.

It would be helpful to clubs of this type if the recording companies would show the tempo of each square dance record at the time they are listing it with publications such as Sets in Order. Sets in Order does show the tempo on the several they publish in each issue but this covers just a few of the new ones.

The one shop in our town carries a very small selection of square dance records and we must order from other places. We enjoy learning new dances and like a tempo of 124 or less. Also, we do not have classes; when a single person or a couple join, we get them in a set and go on from there.

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Our club is known as the Bingel Recreation Center Square Dance Club and we will celebrate our 10th anniversary this month.

John A. Alden
Omaha, Nebr.

We quite agree that many people such as the group you mentioned would certainly benefit if tempo information were being given by the record companies. We will be doing a special issue on this subject shortly and will try to bring the need into focus.—Editor

Dear Editor:

My compliments to you on the success of your publication. So many features to read about and enjoy. I have my favorites such as On the Record and From the Floor but as a beginner the round dances are a little over my head. I hope to learn more about it all as I go along.

Promise me you will never discontinue your great magazine.

Jim Pepper
Cleveland, N.Y.

Dear Editor:

Just a line to compliment you and the staff on the wonderful articles in the Gold Ribbon Report. These articles are an inspiration to all dancers and callers. They should be read by all

dancers and copied or quoted often in area and club publications. We will certainly pass along some of these gems in our local club newsletter.

We wouldn't miss a copy of Sets in Order. In fact we have an extra set, given us by one of our dancers, which we use as a library for loan to anyone interested. They just sign out a copy whenever they like. It is interesting to see just who is interested in reading them. It isn't always the so-called "best dancers!"

We agree that the history and tradition of our activity should be recognized and preserved.

Ted and Betty Vaile
Peru, Ind.

Letters like yours are the stuff on which editors feed. We are delighted that the Gold Ribbon Report is meeting with such enthusiastic response and now that we have finished this series, we are planning even more amazing things for the coming year.—Editor

Dear Editor:

The time has come for me to leave Germany and return to Canada. Since first subscribing to Sets in Order in 1966 I have found it to be a veritable Gold Mine of information. As a relatively new caller-teacher I have used the magazine for many periods of workshop and evening

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program planning.

Your One-Night-Stand information has been an endless source of material for me as I have done many one-night performances here in our community and surrounding areas. I have even had squares of German nationals on the floor enjoying square dancing with help from some of the experienced dancers from the Belles and Beaux of Soest.

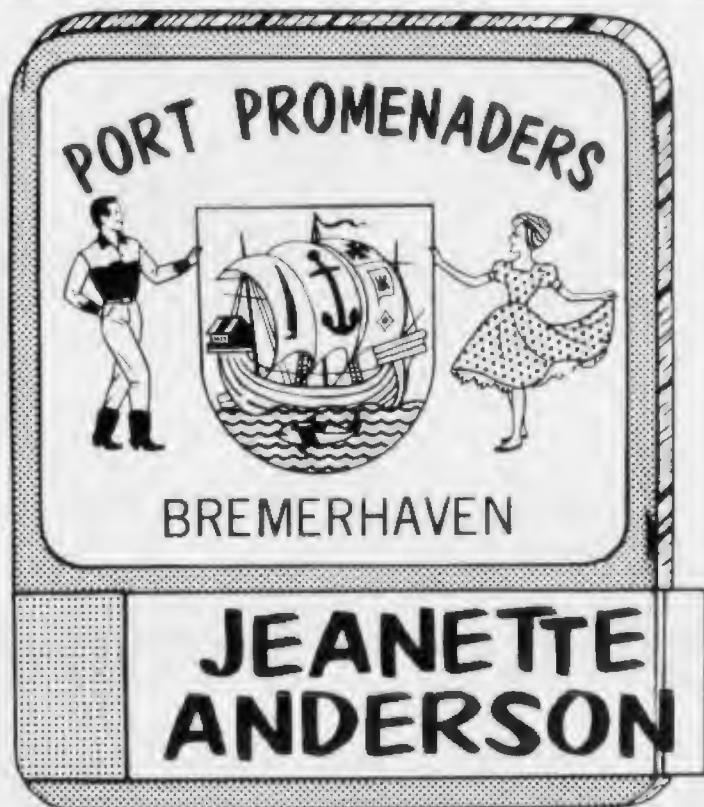
WO R. R. Heichert
St. Hubert, Quebec, Canada

It means much to us at Sets in Order to

know that the various projects we undertake are helpful to others, particularly those such as yourself who have been stationed overseas.
—Editor

Dear Editor:

An item in Sets in Order was of special interest to me. It mentioned Clementsport, Nova Scotia and that takes me back about 60 years when I was Station Agent and operator in that town for about three months. I boarded with a family named Jones. Mrs. Jones was a very fine pianist and we had numerous dances there.



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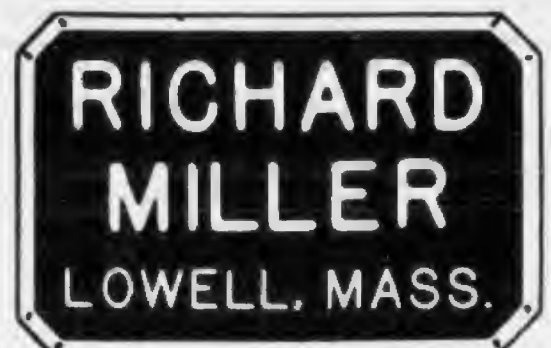
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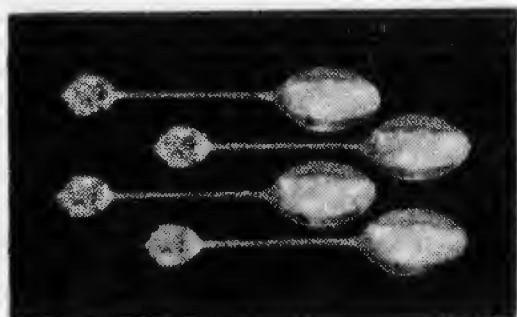
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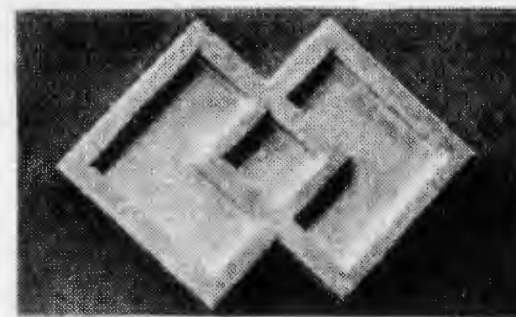
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She played the piano and I played violin for the waltzes and I called a number of square dances. I don't remember the names of them but one they always wanted was the Virginia Reel and everyone wanted to get in.

I received a circular not long ago that suggested I send them \$5.98 to learn how to reach the age of 90. As I reached that age last July 18 I was not too much interested.

I'm still calling a few dances for some of the older groups and still playing fiddle for waltzes and two-steps. Some time ago a smart aleck in

one of the younger sets suggested that I get on the ball and call something new for a change. I had been expecting something like that from them and called one from our latest annual book which I had memorized for just such an emergency. You never saw such a sheepish-looking group!

Clifford B. (Doc) Story
Sacramento, Calif.

Dear Editor:

The Sets in Order article, "Canadian Dancers Welcomed in Tokyo" was of special interest to

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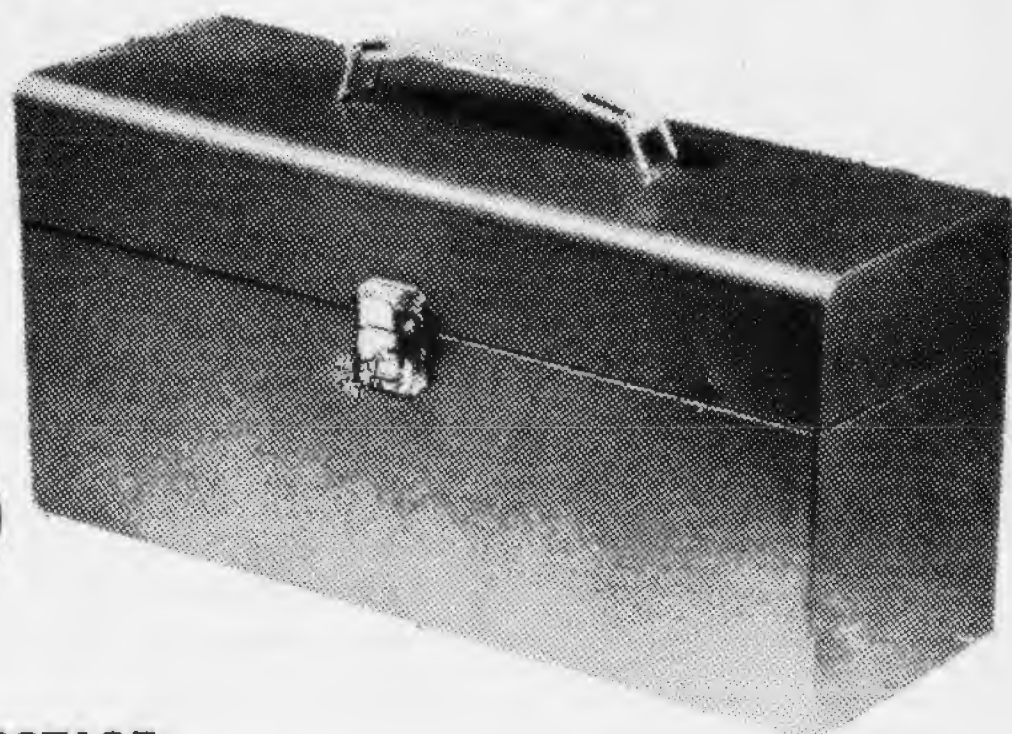
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us. We arrived in Tokyo shortly after their visit. Using your 1969 Square Dancers Guide for Overseas Contacts we were able to contact local callers who invited us to attend their dances and also the 10th Anniversary Jamboree of the Far Eastern Callers Assn. held at Atsugi Naval Air Base near Tokyo. A large number of dancers represented 21 Japanese clubs and four American clubs.

We had no idea that the square dance movement was so well on its way in Japan. The organization and level of dancing were very

good and the callers excellent. We met many dancers from the U.S.A., some from our home town. We are very grateful to callers Takatoshi Ozaki and Michael Robbins and to Mrs. Robert Bowie, Pick and Mitzi Pillored for their kindness and hospitality.

While in Tokyo we attended the finals of the Ballroom Dancing Championships of Japan. Prince Mikasa was one of the judges and he seemed greatly interested in all the contests. We know that he is also very active in square dancing.

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Perhaps it may take tabloid headlines to convince some people that a world of square dancing enjoyment awaits them at a weekend or week-long square dance institute. Since 1951, when Sets in Order established its first ASILOMAR, several thousand square dancers have **come, danced, been captivated** by the place, the calling, the dancing, the food, the accommodations, the fellowship, the beauty of the surroundings, etcetera.

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On our World Tour we also were fortunate to attend a dance in Rome with the Romanders Club. Callers Joe Elk and Charles Thompson were from Ohio so we felt at home. All of the dancers were very friendly and enthusiastic.

Clarence and Jane Butcher
Cuyahoga Falls, Ohio

Dear Editor:

My wife and I have been in the western type of square dancing now for about three years. During this time we have taken up some of the rounds. Recently we were introduced to a couple of new tunes. One was Candy Kisses and the other Like I Love You on Hi Hat #860. In playing the record we discovered a most beautiful Waltz on the flip side entitled Waltz Along. This has a beautiful melody and doesn't seem to be too difficult by step. I am wondering what the chances might be for promoting this round as one of those to be danced at all the big dances across country. It is by Louis and Lela Leon of Bakersfield, Calif.

B. E. Cartey
Athens, Ga.

Dear Editor:

Recently a group of us from the Wheel-N-Dealers Square Dance Club of Peoria, Ill. decided to take a vacation in Colorado. To be exact there were six couples and their families.

We decided approximately how far we wanted to drive the first day and thought it would be nice if we could square dance that evening. Letters of inquiry on square dancing activities were sent to several cities along our proposed route.

A letter came back from Lexington, Nebr. telling us they were having a dance on this particular evening and we would be welcome to join them.

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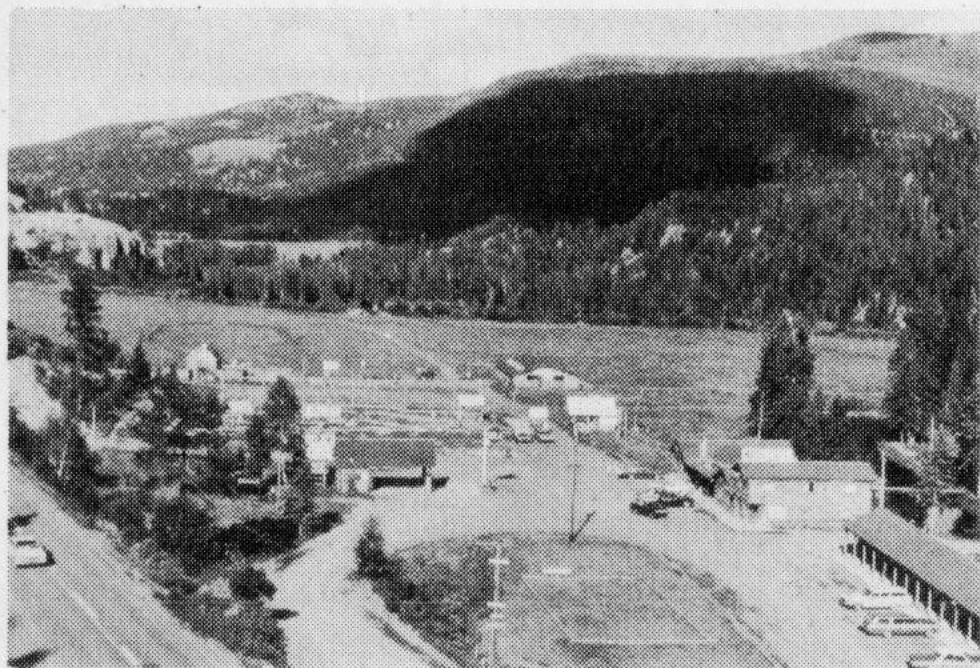
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Otto Degner
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Sept. 6-12



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Johnny LeClair
May 31-June 6



Ken Bower
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C. O. Guest
Sept. 13-19



Dick Parrish
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Everything was there—food, wonderful hospitality, dancing. Needless to say we were surprised and highly honored. We all had a wonderful time.

Dancers came from 50 to 60 miles away to

make that dance a success. All we can say is, "Thank you, Lexington, Nebraska."

Jack and Laraine Cullen
Austin and Birdie Day
Ernie and Ruth Ann Foster
Ralph and Jeanette Brune
Jim and Virginia Graham
Elmer and Dixie Schenke
Dunlap, Illinois

If this doesn't say something for square dancing and square dancers, nothing could. What a wonderful experience for all of you, guests and hosts alike.—Editor



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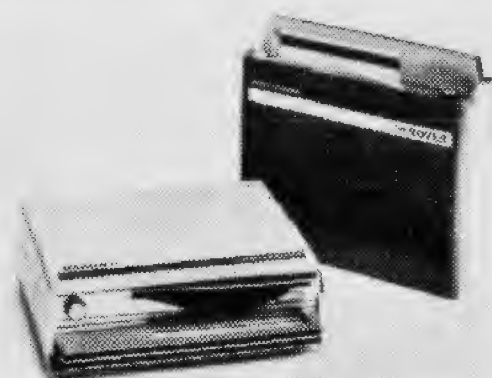


All California orders
Add 5% Tax

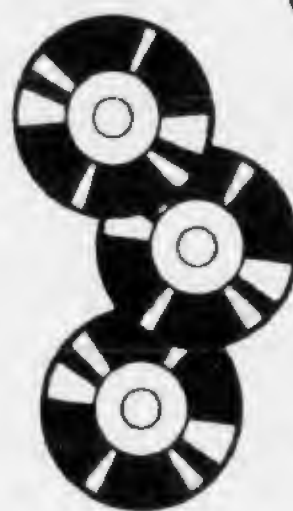
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Newest and most complete Square Dance Store

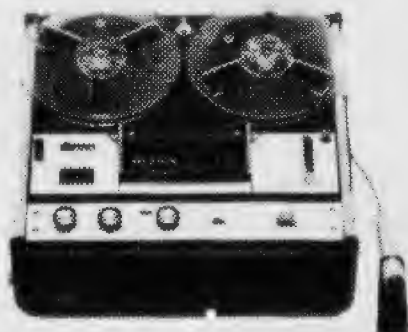


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Sony No. 105, 3-speed, 4-track
Tape Recorder provides 16 hours
of recording on a single tape.

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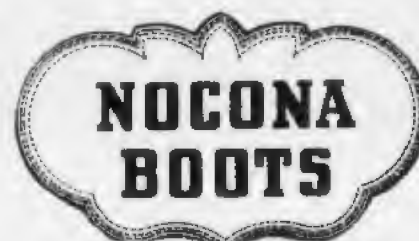
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CR-6 Wireless microphone
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- ST 113 — Rabbit/Huntin—Hoedown
- ST 112 — Last Thing On My Mind—Bob Dubree
- ST 111 — Earls Breakdown/Polk County Breakdown Hoedowns

Dear Editor:

We have been subscribers to Sets in Order since starting modern square dancing. We hope that nothing stops your excellent coverage of the field. The Gold Ribbon Reports are tops! We have been pushing for a "50-Basics" set-up in our club, the Soaring Twirlers . . . The idea is just what is needed.

Gay and Marge Kast
Cayuta, N.Y.

Dear Editor:

I received your Caller-Teacher Manual for

the Basic Program of American Square Dancing and after reading it thru I have dropped all other forms of teaching and adopted the Manual verbatim. I am looking forward to the Manual for the next 50 Basics.

George Hales
Largo, Fla.

Thank you for letting us know that the Caller-Teacher Manual is meeting your need. The second section, dealing with the second group of basics is being worked on now but will require quite some time in preparation.—Editor.



1970 at the SQUARE DANCE CAPITAL OF THE WORLD LA CROSSE, WISCONSIN

SPRING FLING

**April 24-25-26
EARL JOHNSTON
JERRY HELT
ROSEMARIE AND ELMER ELIAS**

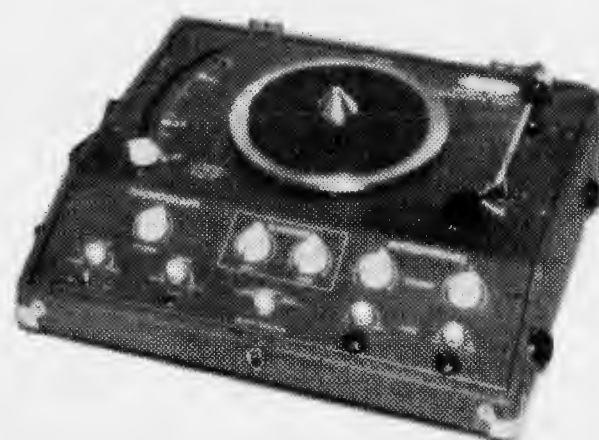
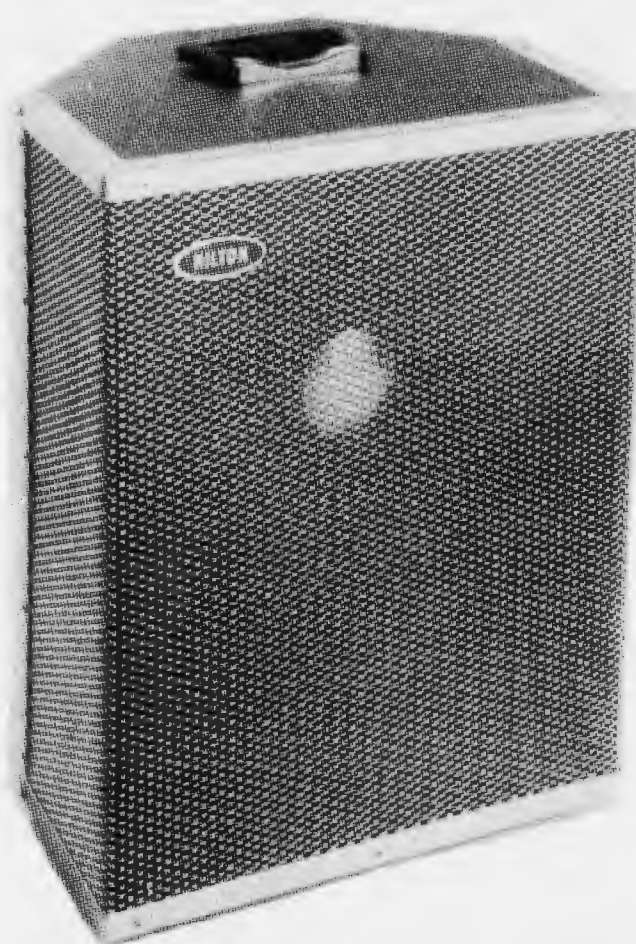


**Sept. 30, Oktober 1-2-3-4
DICK JONES
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SINGING SAM MITCHELL**

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Built-in monitor speaker is the J. B. Lansing D-208, in a specially designed acoustic suspension enclosure. To drive external speakers from monitor channel, move selector switch.

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Amplifier and turntable fit together for carrying; dimensions 12½" x 15½" x 18"; total weight 31 pounds.

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The perfect match for the SS-200 or AC-200.

Fabulous New Transistorized Sound Systems with Everything the Caller Could Ask for:

Either of the twin 100-watt channels can cover the entire floor. Use the other as a monitor, hold it in reserve, or flip a switch to put both channels under a single set of controls, and cover 200 squares, with power to spare.

A special "Low Gear" makes volume easy to control, in small halls.

Fidelity, response, latitude of tone control unequalled in the square dance field.

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Teaching Aids?*

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Hold 100 45 RPM records and have storage space for mike, cords, etc. 100 dust-proof envelopes included. Available in two models:

With Altec-Lansing 755E speaker built into lid, for use with AC-200 as a monitor speaker, or without built in speaker.

PLEASE NOTE OUR NEW ADDRESS AND TELEPHONE NUMBER!



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Colorful Red, White, & Blue Badge.
Attendance Bars Available for
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\$2.00 for Badge & 1 Bar. Add. Bars \$.70.

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Name & Club Badges made of
durable plastic in a variety of
colors and sizes.

SEVENTH OVERSEAS DANCERS REUNION

Each year square dancers who have danced overseas get together to renew old friendships and enjoy happy memories. This year the 7th Annual Overseas Square Dancers Reunion took place at Annapolis, Maryland in the Statler-Hilton Hotel. There were 128 dancers in attendance and they came from many states. They had danced in Germany, England, France, Italy, Spain, Japan, Guam, Hawaii, the Philippines, Adak in Alaska, Guantanamo Bay, and even in Vietnam.

A total of 15 callers kept things going, along with 5 round dance instructors who revived some of the familiar round dances that had been done overseas and added new ones. Jocko and Lil Manning and their staff were in charge of arrangements for this most successful affair.

The reunion next year will be held in the Colonnades Hotel at Palm Beach Shores, Fla. Colin and Peggy Walton will be General Chairmen. It is slated for the second weekend in August each year.

THIS IS A DRESS DESIGNED FOR YOU



Style 122

by

Bill Bettina

Thousands of happy dancers have bought our styles at hundreds of stores located Coast to Coast. Your favorite dealer probably has a selection of our dresses in stock. If he doesn't, ask him to contact us. We'll appreciate it and we think he will too.

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putting this out the record label shirks its responsibility toward a program of *quality control*.

Perhaps the best answer to those record producers unhappy over the great number of releases that sell fewer than 200 (it usually takes a minimum of 500 to break even and 3,000 to be considered a "hit") is to look more closely at what is being recorded.

Instead of releasing twenty new singing call records in a single year with an average sale of from one hundred to five hundred, perhaps through a more careful preparation of each release, a company could put out five or ten singing calls, each enjoying an average sale of 5,000 or more. This could happen because an assurance is built in that the release will stay

around. This is the *in-depth approach*.

The recording companies might do well by working together to establish a recording code for the industry. This code could provide some worthwhile guidelines. For example it could agree upon a standard recording level whereby each record released would have the same volume and be recorded in virtually the same style as the others. The "flip side", with calls, would be uniform in its balance between voice and music.

If one representative feature caller and one competent round dance authority from each of the labels could be brought together towards this common goal, the results could be fantastic in accomplishing some good for the industry and the dancers.

PUBLIC ADDRESS EQUIPMENT

As typical of the whole commercial side of square dancing, the manufacturers, distributors and retailers of public address equipment find that a majority of their sales are simply on an advertising and order-filling basis. The

fact that the needs of square dance callers vary so greatly (depending upon their own ability, size of their groups and halls and the degree of their involvement in the activity) would indicate that an *educational program*

DANCERS — YOUR SHARE IN THE RESPONSIBILITY

IN THE LAST TWO DECADES, since the first hints of a rebirth of American square dancing, dozens, perhaps hundreds of small individual businesses created to serve square dancing have disappeared from the scene. Today, in some metropolitan areas it is difficult to find a store with an adequate supply of square dance records or a shop where all square dancers' needs can be satisfied. There are few places that carry a full line of up-to-date public address equipment where callers are invited to come in and "try them out".

Part of the reason is because past enterprises have failed to get the support of the local dancers, callers and teachers. A share of the responsibility for the failure would have to go to inexperienced business management, lack of foresight, or insufficient capital for operation. But if these small businesses are to succeed, and if they are to be in a position where they can help to encourage and promote the activity, then they do need the patronage and support of individuals, teachers, clubs and associations.

The great majority of area square dance publications are purely a "labor of love" and these too need the support and the subscriptions of area dancers in order to succeed and survive.

The specialized square dance recording companies, who in the past twenty years, have done much to upgrade the quality of the records they produced, frequently operate on extremely limited budgets. No wonder when these companies turn out a "hit" that is being danced throughout the square dancing world, it is discouraging that its sales in no way reflect the general acceptance. How frustrating it must be to know that from a single record might come a dozen or more tapes, simply bypassing additional purchases of the record in order to realize a small saving.

All of those who enter the commercial aspect of this activity do so with a degree of financial risk. One good way to ensure that these groups may continue to supply the activity with its needs, is to support them whenever and however possible.

PANTALOONS

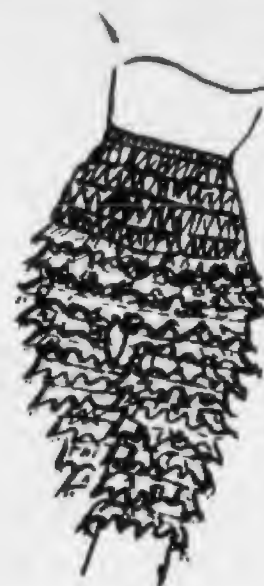
Style A

Cotton Batiste Pantaloons with rows of matching lace shirred in with elastic thread for exceptional fit. White, Red, Black, Hot Pink, Blue, Maize, Apple Green, Orange.

Sizes S-M-L-XL

5% Sales Tax on all California orders

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would greatly help to increase sales.

A Non-Technical Approach. The great bulk of those who call understand little of the technical aspects of electronics. Words such as input, phase, gain, in series, etc. mean little or nothing to the uninitiated. Surprisingly enough, a great number of callers expect the p.a. system to be a "worker of miracles" that makes them appear better than they are and covers up their inadequacies. They are interested in "how much" a p.a. system costs, how well it will do the job and how much it weighs.

It would seem a great service to square dancing if, through the assistance of manufacturers and with the help of area distributors and square dance stores, there might be a place for callers to try out a number of different sets. Perhaps they could even borrow or rent a set before investing in its purchase.

Simple, non-technical explanations, booklets with pictures (not technical diagrams) can help also, not only in selling more sets for the manufacturers but in encouraging the callers of the future to spend their money wisely.

fits perfect.....feels wonderful!

Hinote Creations are designed for your dancing comfort. Made of fine kid leather, they are available in styles and colors to match or contrast your square dance dresses. Hinotes are the most comfortable square dance shoe, and are sized to fit your foot. Try them, you'll enjoy them.



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The Festivals 100
Available in colors, \$5.95
Gold or Silver, \$9.95

The Promenade Pump
Available in colors, \$6.95
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When ordering, draw your right foot on white paper
Include style, color and 50¢ for handling

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Called By: Marv Lindner

No. 4928 "GYPSY"

Called By: Bill Martin

ROUNDS

No. 4741 "INDIANA BEACH SWING"

By: Dot and Date Foster
and
"OLE"

By: Carmel and Pete Murbach

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MARV
LINDNER

They can get the maximum use from their equipment by a knowledge of correct installation and proper care.

The same need for knowledge holds true for microphones, wireless mikes, etc.

SEPTEMBER BUCKEYE POLL

Top-rated popular round dances in Ohio for the month of September were Feelin', Kansas City, Who, I Get the Blues, Bicycle Waltz, Sunshine Wine, Candy Kisses, Madonna, Japanese Sandman and Tango D'Ann. Phyl and Frank Lehnert furnished this information.

LEE WADDELL

Even tho' he faced incredible physical handicaps in his later years, Lee Waddell of La Mesa, Calif. was possessed of such abundant vitality and love for living that he continued with his calling almost until the day of his passing — August 30, 1969. He was present at the 18th National Square Dance Convention in Seattle where he received recognition as one of the few square dancers who had made it to every National.

Lee was born in Arkansas in 1888 and his

FINGER TIP VOLUME CONTROL

**FOR ALL EV MICROPHONES TO
USE WITH ALL NEWCOMB PA SYSTEMS**

Controls the music volume while you're calling. No special Hookup or alteration needed on your PA system.

Just plug in.

Volume control with
12' cable.

\$25.00

Postage 1.00

Californians add 5% Sales Tax.

When ordering please specify model of Newcomb and mike.

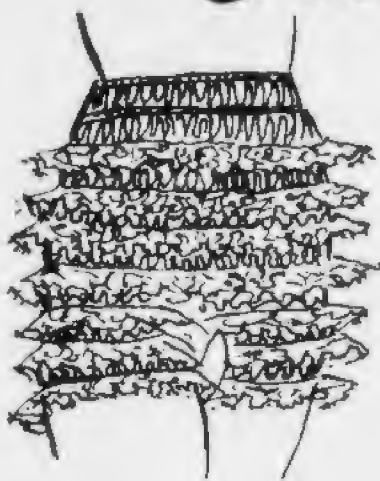


Callers' Supply Company

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SISSIE PANTS

Style N-20 — Nylon tricot sissy pants. Cut wide and shirred in with 7 rows matching lace using elastic thread to give form fitting pants of exceptional comfort and frilly beauty. White, Black, Red, Pink, Blue. Sizes: S-M-L. \$4.95 Plus 50¢ postage

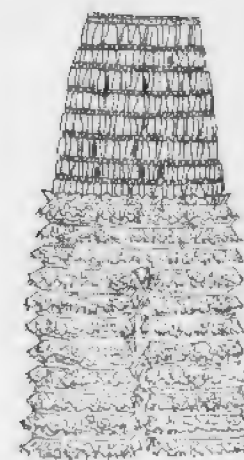
RINGO

An unlined shoe featuring a strap joined by an elastic ring across the instep. Elasticized binding with a 1/2" Celetite heel. Black and White. \$7.95 Plus 75¢ postage



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Ruffled, leg-hugging stretch petti-pants. Colors: White, Red, Black, Pink, Blue, Hot Pink, Orange. Sizes: S-M-L-XL. Black only. \$6.95 Plus 50¢ postage



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colorful career included playing professional baseball in Oklahoma; going on the stage in a comedy act; playing in early motion pictures in California. He was a photographic chemist; worked in metallurgy; was a consultant in cosmetics, plastics and foods. His sight began to be affected from some of this work.

He called his first square dance in 1900 on a packet boat on the Mississippi. He went to San Diego in 1957 and was instructor for the Wheelacades for several years. He aided in instructing blind people in square dancing

by making tapes and sending them all over the world. Lee was an inspiring example of fortitude and his bubbling sense of humor made this all the more apparent. The square dance world will miss him.

PLATTER PARADE RATINGS

Square Dance Platter Parade in conjunction with the Denver (Colo.) Parks and Recreation Department, released these ratings for square dance records the week ending August 30: Normally on Scope out in front; grouped in second place, Bring Me Sunshine on Windsor,

CAL GOLDEN

THE SQUARE DANCE CALLER WITH THE GOLDEN VOICE

Coming Events

Cal will call a special dance in Scranton, Pennsylvania on Wednesday, November 26, 1969. Contact: John Kaltenthaler, Pocono Pines, Pa. (717) 646-2949.

Cal will call for the Northern New Jersey Square Dance Association on Saturday, November 29, 1969, at the Senior High School Gym in Summit, New Jersey.

Cal will call for the Pairs 'n Squares on Thursday, March 26, 1970 in Muskegon, Michigan.

Cal will call for the Battle Creek Square and Round Dance Association on Saturday, March 28, 1970 in Battle Creek, Michigan.

Cal will head the staff for the 5th Annual European College of Square and Round Dancing at Chiemsee, Germany from March 30 through April 4, 1970.

Cal will conduct a 10 week Callers' Course starting Saturday, January 10, 1970 from 1 to 5 p.m., Ramstein Air Base, Germany.

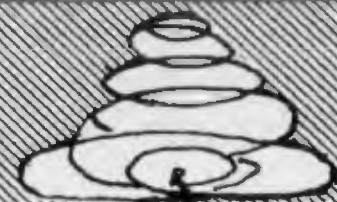
Cal will be available for calling in the 50 States after September 1, 1970.

For information write Sharon Golden
HQ 26th C.S.G., Box 6204,
APO New York 09012

Permanent Address after September 1, 1970 — 217 Leeper Street
Hot Springs, Ark. 71901



TOP



GRENN

**NEWEST
ROUNDS**

GR 14128

"SPARKLING MELODY" (waltz) by Mari
and Mel Rummel

"IT TAKES TWO TO TANGO" by Eddie
and Audrey Palmquist

GR 15008

"E-Z MIXER" & "THE LEXINGTON"

(Sherbrooke) by Jack and Helen Todd

"DANCING MATILDA" circle mixer by Beryl
and Peggy Lewis

NOTE: "SHERBROOKE" on GR 15008 is used by many callers as a hoedown. The music is equally good for a grand march and a mixer.

TOP

**NEWEST
SQUARE**

TOP 25195 "ROSE OF SAN ANTONE" by Ben Baldwin, Jr.

NOTE: This is a new dance to an old favorite. The dance uses limited basics only. It is a fun dance for the experienced as well as for newer dancers.

**NEWEST
HOEDOWNS**

**TOP 25196 "DIESEL POWER"
"BIG LOGGER"** instrumental only

FAMILY SQUARES



STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION (Act of October 23, 1962; Section 4369, Title 39, United States Code) (1) Filed Sept. 30, 1969). (2) Title of Publication: Sets in Order the Official Magazine of Square Dancing. (3) Issued monthly at (4 & 5) 462 No. Robertson Blvd., Los Angeles, California 90048. (6) The name and address of the Publisher, Editor and Managing Editor is: Robert L. Osgood, 462 No. Robertson Blvd., Los Angeles, California 90048. (7) The owner is: Sets in Order, a corporation, 462 No. Robertson Blvd., Los Angeles, California 90048. Stockholder is Robert L. Osgood, 462 No. Robertson Blvd., Los Angeles, California 90048. (8) The known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages or other securities are: None. (9) Paragraph 7 and 8 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner. Names and addresses of individuals who are stockholders of a corporation which itself is a stockholder or holder of bonds, mortgages or other securities of the publishing corporation have been included in paragraphs 7 and 8 when the interests of such individuals are equivalent to 1 per cent or more of the total amount of the stock or securities of the publishing corporation. (10) (a) Average No. of copies printed each issue during preceding 12 months was 21,305. Single issue nearest to filing date 20,488. (b) (1) Paid circulation through sales through agents, news dealers or otherwise average No. of copies each issue during preceding 12 months was 839. Single issue nearest to filing date was 834. (2) Paid circulation to term subscribers by mail, carrier delivery or by other means average No. of copies each issue during preceding 12 months was 18,912. Single issue nearest to filing date was 18,910. (c) Total paid circulation average No. of copies each issue during preceding 12 months was 19,751. Single issue nearest to filing date was 19,744. (d) Free distribution (including samples) by mail, carrier delivery or by other means average No. of copies each issue during preceding 12 months was 1,379. Single issue nearest to filing date was 244. (e) Total distribution (Sum of C and D) average No. of copies each issue during preceding 12 months was 21,130. Single issue nearest to filing date was 19,988. (f) Office use, leftover, unaccounted, spoiled after printing average No. of copies each issue during preceding 12 months was 175. Single issue nearest to filing date was 500. (g) Total number of copies distributed (sums of E and F) average No. of copies each issue during preceding 12 months was 21,305. Single issue nearest to filing date was 20,488. I certify that the statements made by me above are correct and complete. (Signed) Robert L. Osgood, Editor.

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'TIL 9:30

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Medium Length Cotton \$6.50

Longer Length Cotton \$6.98

White-Black-Red-Pink-Blue-Yellow

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Orange in Med. & Lg. Length, Also \$6.98 Add 40c postage, each pair

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Orange and Green on Scope, Smokey Mountain Boy on Windsor and Green Grass of Home on Grenn. Lyle Baker conducts this survey and each record is judged on its own merit by a group of dancers and is not in competition with any other record on the program.

HOW SQUARE DANCING LOOKS FROM THE OUTSIDE

*By Steve and Eileen Wigranowsky
— Laurel, Mont.*

We all know that each square and round dance session is different and can produce

surprises; we leave the dances feeling that another page has been added to our book of pleasant memories.

There are additional rewards that some dancers experience and in the following reactions they occurred beyond the dance floors:

The day after the National Square Dance Convention in Seattle we had a conversation with a captain of the Seattle police department. There were nearly 13,000 registered dancers at the Convention and the captain told us that during the three days there was



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You can become part of the booming square dance industry. Earn big profits selling square and round dance records in your area. The specialist record distributors listed below will set you up in business if you can qualify. They carry all square and round dance labels and books and can offer fast efficient service. If you are already a dealer in square dance accessories and clothing, here's your chance to add to your volume profitably. Contact distributor nearest you for complete details. No obligation.

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GRAB BAG SALE!
10 Assorted "Pop" Rounds
Many With Instructions

\$3.

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FULLY TRANSISTORIZED SYSTEM VP 50 A-DS

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- Covers 200 squares-most powerful Portable Amplifier available today.
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Dick Cary Music

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Advanced waltz by
Archie & Nora Murrell

"VOO-DOO RHUMBA"

Easy rhumba by
Louis & Mona Cremi

HI-HAT 867



ERNIE KINNEY

not one "incident" involving a square dancer.

On another occasion we were leaving the student union building of Ricks College in Rexburg, Idaho, where the 6th Annual Idaho State Square and Round Dance Stampede had been held and thanked the gentleman in charge of this building. He said to us,

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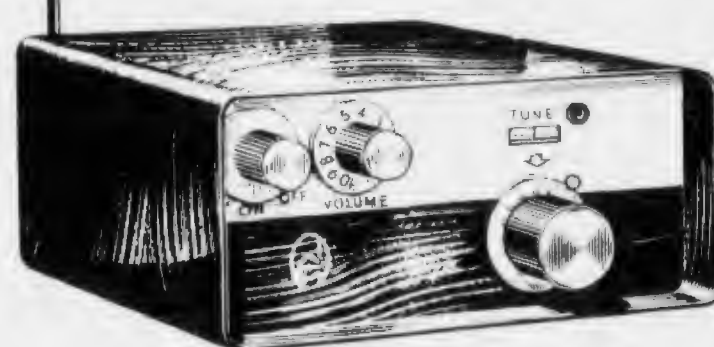
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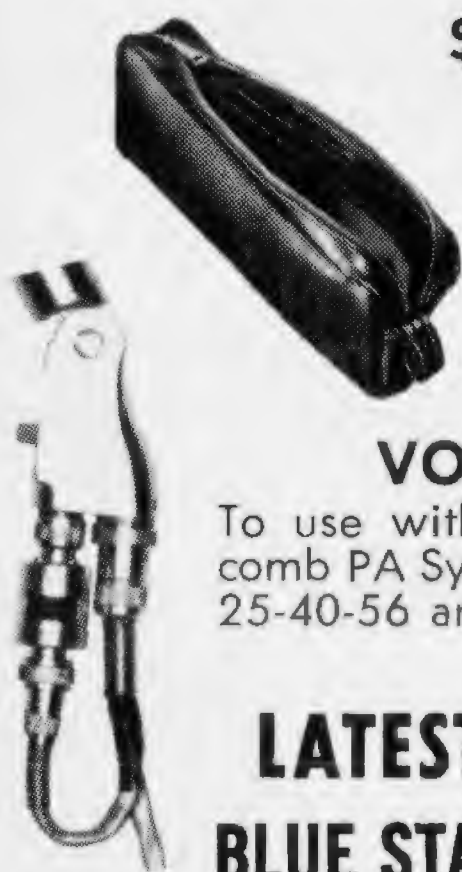
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ers in the region lost their homes and businesses. Those more fortunate had damage ranging from three to four feet of water throughout their homes to torn shingles and uprooted trees.

As a result of the storm, the annual Harvest Festival, originally scheduled for November 21-22, 1969 in Biloxi, Mississippi, had to be cancelled. Despite many problems, the square and round dancers on the gulf coast are determined not to let such a disaster sound the knell to their favorite recreation. In an effort to bolster enthusiasm and rekindle interest in square and round

dancing, they're putting together a two-day "Camille Dance" to be held at the Edgewater Gulf Hotel on the original scheduled dates. They are asking callers in the New Orleans, Baton Rouge, Jackson, Mobile and Pensacola areas to volunteer to call a tip or two for them on those nights. All dancers everywhere are encouraged to attend. By mid-November, overnight accommodations will be available at several of the cities' hotels.

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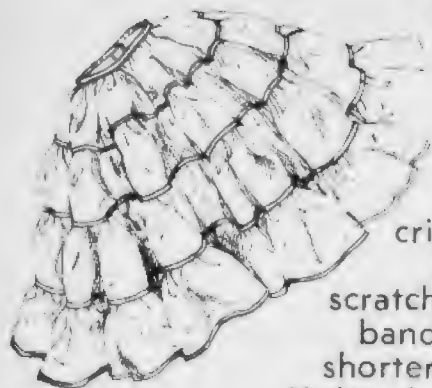


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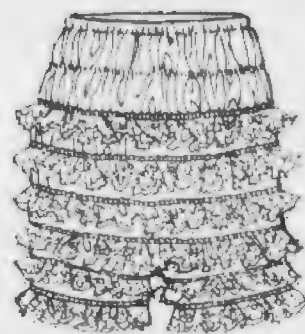
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NOTES ABOUT THIS ISSUE

The special four-color cover captures the rhythm and excitement of the square. The dancing models are: Donn and Ione Harter, Brad and Jane Donovan, Leif and Anna Lee Hetland and Don and Mary Lewis.

Additional full-color covers and other features in coming issues of Sets in Order are part of the plans for the Society's CHARTER MEMBERSHIP year.

The size of this issue too is an indication of things to come. With a number of new features

planned for 1970 it's quite possible that the overall size of this publication will be increased by about 10%.

New section headings are also being designed for the new year and many of the old headings will be "retired" after many years of "good and faithful service". Change is not necessarily progress but in the case of the "new look" of Sets in Order change and progress go hand-in-hand. As in the past, your reactions to the appearance and content of the publication will be greatly appreciated.

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In addition to calling for the Bachelors and Bachelorettes Club of the Greater Washington area, Jim calls for workshops on Monday evenings at Fort Myer Service Club; teaches beginners class on Tuesday evenings at the Pentagon the year around; calls on Friday evenings for the Myer Maverick Club.

He also has a unique group of cloggers known as the Dames and Demons who must be regular square dancers before they can become cloggers. As a kind of square dance entrepreneur, he books calls for other groups and specials along the East Coast.

In his capacity as president for 1969 of the Northern Virginia Square Dance Council Jim does a great deal of promoting for square dancing thruout the Northern Virginia area. His enthusiasm for square dancing and calling carries him thru his crowded schedule with the greatest of ease and he finds it all a very rewarding experience.

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NORMALLY — Scope 526

Key: C Tempo: 129

Range: High HC

Caller: Dick Waibel

Low LC

Music: Standard 2/4 — Trumpets, Horn, Vibes, Piano, Guitar, Bass, Drums

Synopsis: (Break) Heads (Sides) Promenade half-way — pass thru — promenade left — Sides (Heads) wheel in behind — Heads (Sides) wheel around — cross trail — swing corner — allemande — weave — do sa do — promenade (Figure) Ladies promenade — partner right — allemande — do sa do — men star left — star promenade — back out — circle — allemande — do sa do — promenade.

Comment: A good standard dance pattern, popular tune, and an action packed instrumental.

Rating: ☆☆☆

HOW DID YOU DO IT — Hi-Hat 382*

Key: D Tempo: 126

Range: High HB

Caller: Lee Schmidt

Low LD

Music: Western 2/4 — Trumpet, Guitars, Banjo, Piano, Drums, Bass

Synopsis: Complete call printed in Workshop.

Comment: A good choice of tune and well played music. The dance pattern is smooth and standard.

Rating: ☆☆☆

YOU CAN'T STOP ME — Kalox 1095

Key: A Flat & E Flat Tempo: 126 Range: High HB

Caller: Big John Saunders

Low LA

Music: Western 2/4 — Clarinet, Guitar, Banjo, Piano, Drums, Bass

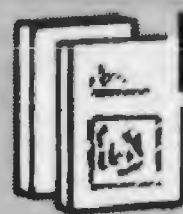
Synopsis: (Break) Ladies promenade — box the gnat — swing — ladies center back to back — men promenade — do paso — roll promenade — swing (Figure) Ladies chain — circle — allemande — daisy chain — box the gnat — corner swing — promenade.

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HB	
HA	
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LF	
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LD	
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Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

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Comment: A good tune and the music is well played. Lead is not strong. Key of music is different when dancing the figure and the break.

Rating: ☆☆

HAPPY STREET — Windsor 4924*

Key: F Tempo: 125 Range: High HB
Caller: Wayne West Low LC

Music: Western 2/4 — Trumpets, Guitars,
Accordion, Drums, Bass

Synopsis: Complete call printed in Workshop.

Comment: A good tune and an interesting dance. Music has extra heavy bass beat and very light lead.

Rating: ☆☆☆

INDIANA — Scope 528

Key: D Tempo: 133 Range: High HB
Caller: Bob Cone Low LA

Music: Standard 2/4 — Piano, Vibes, Guitar,
Drums, Bass

Synopsis: (Break) Circle — allemande — do sa do — men promenade to corner — star thru — California twirl — circle — rollaway — do sa do — swing — promenade (Figure) Heads (Sides) Swing thru — spin the top pass thru — swing thru — boys run — wheel and deal — swing corner — allemande — do sa do — promenade.

Comment: A standard tune, interesting music and a danceable routine using standard basics.

Rating: ☆☆☆

NO NO NORA — Scope 527*

Key: D Tempo: 130 Range: High HD
Caller: Bob Page Low LA

Music: Western 2/4 — Guitar, Piano, Trumpet,
Vibes, Drums, Bass

Synopsis: Complete call printed in Workshop.

Comment: Good music, a good tune, and an active contemporary dance. Range of tune

CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from results of that survey as tabulated in mid-October.

SINGING CALLS

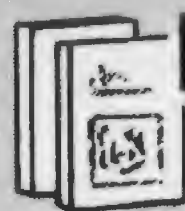
Summer Sounds	MacGregor 2051
Name of The Game	Blue Star 1848
Hertz Rent A Chick	Blue Star 1853
One Rose	Kalox 1094

With two tieing for Fifth place

Glad Rag Shuffle	Hi-Hat 381
Small Town	Windsor 4918

ROUND DANCES

You're The Cream in My Coffee	Grenn 14123
Candy Kisses	Hi-Hat 861
Green Alligators	Hi-Hat 855
Tuxedo Blues	Hi-Hat 862
Dreamland	Grenn 14124

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Additional Dealers on Previous Page

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is wide but most callers will handle it.

Rating: ☆☆☆+

THAT GIRL — Windsor 4925

Key: F Tempo: 127

Range: High HB

Caller: Ralph Hill

Low LC

Music: Western 2/4 — Violin, Accordion, Banjo, Piano, Drums, Clarinet, Bass

Synopsis: (Break) Circle — corner swing — allemande — allemande thar — slip the clutch — allemande — weave — do sa do — promenade (Figure) Heads (Sides) Fan the top — step thru — right and left thru — dive thru — pass thru — swing thru — boys run — couples circulate — wheel and deal — dive thru

— pass thru — do sa do — swing — promenade.

Comment: Good music and an action packed contemporary dance.

Rating: ☆☆☆

KEEP ON THE FIRING LINE — Longhorn 178*

Key: G Tempo: 130

Range: High HB

Caller: Bob Bennett

Low LD

Music: Western 2/4 — Guitar, Vibes, Piano, Clarinet, Drums, Banjo, Bass

Synopsis: Complete call printed in Workshop.

Comment: A lively tune and a fast moving dance. Music is well played and lead of melody is easy to follow.

Rating: ☆☆☆+

(Please turn to page 90)

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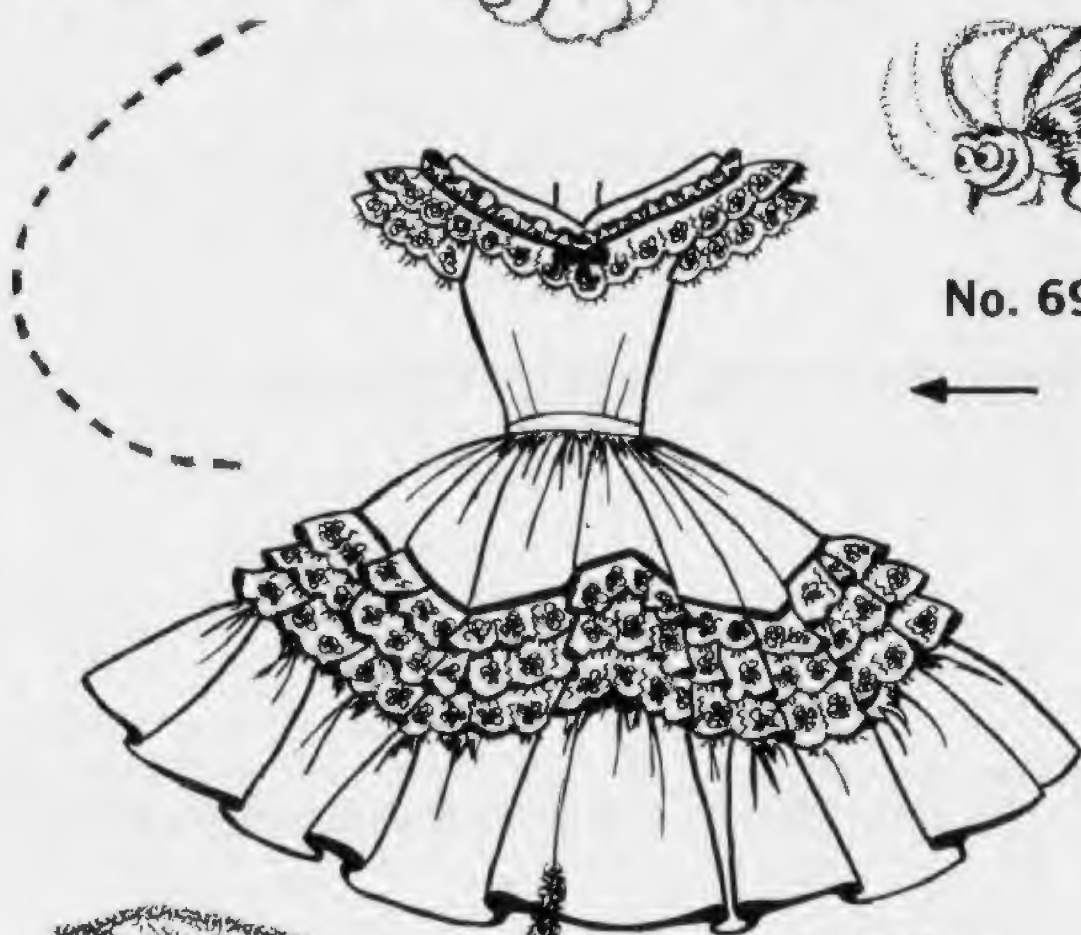
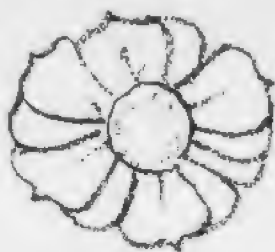
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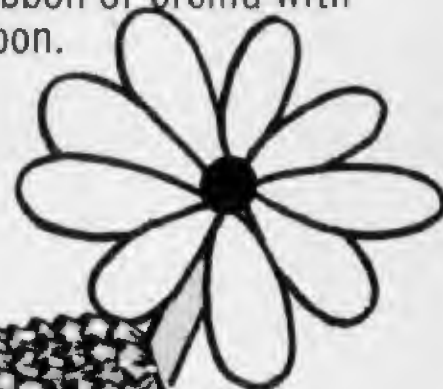


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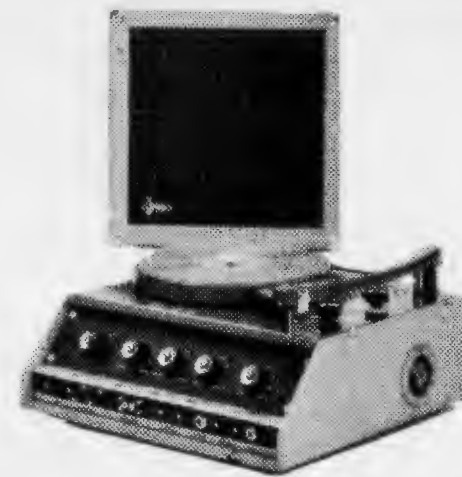


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HOEDOWNS

WALKIN' IN THE WOODS — Blue Star 1854
Key: C **Tempo: 134**
Music: The Woodsmen — Banjo, Drums, Bass

MOVIN' ALONG
Key: A **Tempo: 135**
Music: The Woodsmen — Banjo, Drums, Bass
Comment: Light hoedowns with a traditional flavor. Tempo is fast. Rating: ☆+

STOCKADE SPECIAL — Top 25192
Key: F **Tempo: 103**
Music: Russal's Men — Piano, Drums, Bass

BEAVER DAM

Key: G **Tempo: 134**
Music: Russal's Men — Violin, Drums, Banjo, Guitar, Bass
Comment: "Stockade Special" is very slow and an unusual rhythm for a hoedown. "Beaver Dam" is a traditional hoedown, quite fast and with full music and should please many callers. Rating: ☆☆

ABOUT THESE RECORD REVIEWS

Due to early deadlines, reviewers for this section are reporting on records for the January issue. These reviews were written slightly more than a month ago.

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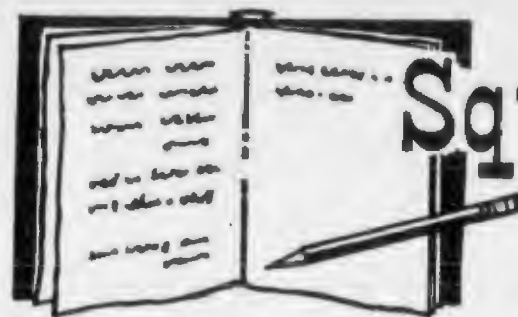
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Square Dance Date Book

- Oct. 31-Nov. 2—Florida Winter Festival
DiLido Hotel, Miami Beach, Fla.
Nov. 1—Omaha Callers Western Mardi Gras
Livestock Exchange Bldg., Omaha, Nebr.
Nov. 1—3rd Ann. Perry Squares Horn of
Plenty Dance, Fort LeBoeuf H.S.,
Waterford, Pa.
Nov. 1—7th Ann. Wee Bee Club Autumn Whirl
Towsontown Jr. H.S., Towson, Md.
Nov. 1—11th Ann. Richmond Reelers Harvest
Ball, Julian Smith Casino, Augusta, Ga.
Nov. 1—23rd Ann. Oklahoma State S/D
Festival, Fairgrounds Arena, Oklahoma
City, Okla.
Nov. 1—3rd Ann. Flirts & Skirts Fall Festival
Ranchland, Mechanicsburg, Pa.
Nov. 7-8—9th Mich. S/ & R/D Convention
Cobo Hall, Detroit, Mich.

ABOUT THE DATE BOOK. Listing of *big events* should reach this publication two months before they are to appear. Listings are run from the first of the month of issue to the fifteenth of the following month.

- Nov. 7-9—9th Annual Colo. Assn. Round
Dance Festival
Colo. Grange Bldg., Denver, Colo.
Nov. 7-8—9th Ann. Mich. S/ and R/D
Convention Cobo Hall, Detroit, Mich.
Nov. 8—Annual All Nite Dance
Recreation Hall, Oak Ridge, Tenn.
Nov. 8—Quadra Dangle Club Night Owl Dance
Laramie, Wyo.

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STAFF

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- Nov. 8—Centennial Squares 4th Ann. S/D
Outing Blackwater State Park, Davis, W. Va.
- Nov. 14-15—14th Ann. Richmond S/ & R/D
Festival, Richmond, Va.
- Nov. 14-16th Ann. Conn. Callers Club
Inter-Club S/D Wolfpit Elem. School,
Norwalk, Conn.
- Nov. 15—Twin City Twirlers Fall Festival
South Fork School Gym, Winston-Salem,
N.C.
- Nov. 21-5th Ann. duPont Ops. Recr. Assn. S/D
Bell Audit., Augusta, Ga.
- Nov. 22—Airway Reelers Jamboree CFB,
Winnipeg, Man., Canada
- Nov. 23—Minn. State Fed. Quarterly Meeting
& S/D Morris, Minn.
- Nov. 28-29—Thanksgiving Weekend "Pig
Roast" S/D Camping Greenville Farms,
Haymarket, Va.
- Nov. 29-5th Ann. Hicks & Chicks Double-
header
Leader St. Union Hall, Marion, Ohio
- Nov. 29—Old Pueblo Assn. Fall Dance
Canyon del Oro H.S., Tucson, Ariz.
- Nov. 29-1st Ann. Cochise Co. S/D Festival
Sierra Vista, Ariz.
- Nov. 29—"Camille" Benefit Square Dance
Civic Ctr. Conv. Hall, Shreveport, La.
- Nov. 29—Red River Valley Assn. Fall Festival
Wichita Falls, Texas
- Nov. 29—West Mich. S/D Assn. Special Dance
Muskegon, Mich.
- Nov. 29-10th Ann. Kentucky S/D Callers Assn.
Fest. Seneca H.S., Louisville, Ky.
- Dec. 7—Canterbury Carousels Christmas Party
and R/D Workshop Canterbury Commun.
Ctr., Ottawa, Ont., Can.
- Dec. 13-4th Ann. Tradewind Teenage
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SPOTLIGHT:

A Labor of Love for Square Dancing

The license plate being inspected by Fran and Steve Stephens spells out CROWD. It leaves little doubt that these two hard workers are, indeed, 100% tied up in their work.



DO THE LETTERS CROWD have any particular significance to square dancers? Indeed they do, to hundreds of them who have availed themselves of the service offered by the Central Registry of World Dancers, for which the initials stand. The heart and soul of this unselfish project are shared by Steve and Fran Stephens of San Antonio, Texas.

This "help" idea started at the Second Annual Reunion of Overseas Square and Round Dancers near Colorado Springs in 1964. Somebody came up with the idea of compiling and passing along club information at locations near military bases stateside and overseas and this was discussed at length. A mimeographed list of overseas clubs was produced but there was only the name of the club and the city or country — not too much help.

Dave and Lucille Fike took on the task of keeping a Registry, along with publishing and editing their Overseas Newsletter but very soon found this an impossible job in addition to their publication. So in December, 1964, they called Steve and Fran Stephens one evening and asked if they would give it a try. This struck a responsive chord and the Stephenses agreed.

They didn't know exactly where to start but had many friends among overseas square dancers and decided that was the place. They picked out dancers in some 30 states and abroad plus contacts listed in the Sets in Order Square Dancers Guide. About 150 letters went out in those first two months and club listings began to come in.

At first the Stephenses used 3 x 5 cards for the information but they found that there were so many changes this method was too wasteful. They adopted and still maintain file folders for each state and overseas location and these are kept up to date each month as fresh material comes in. Also, they discovered the local magazines with their wealth of information.

The first request for help came from a couple in San Jose, Calif.; their letter and the silver dime they sent for postage now grace the front page of the CROWD scrapbook.

The Registry was first known as Central Registry, Overseas Square and Round Dancers. At the 4th Annual Reunion of Overseas Dancers in San Antonio the present name was suggested.

From its inception its primary purpose has been to "keep 'em dancing, no matter where they are." It was found that square dancing was losing too many dancers returning from or going overseas simply because they didn't know where to go for information. CROWD's function is to let them know where the dancing is. All requests are answered as rapidly as possible. At first answers went out within 24 hours and Fran and Steve prided themselves on this; with the influx of requests it is no longer possible but they try.

If they don't have the information requested, they know where to go to find it, and, given enough time, they will. If there is no square dancing where the dancers are going they are



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advised to take records and start something on their own.

All of this service is available at no cost. The Stephens' do ask that a self-addressed stamped envelope accompany each request but they'll answer in any case. Several people have sent money; it has all been returned. "If we started doing this for money it would become work", writes Fran, "and it would soon lose its flavor." They did use \$50.00 from the European Assn. of American Square Dance Clubs to defray initial expenses like

postage.

Over 7000 clubs are registered with CROWD. Anyone reading this who wants to help can send lists of their area clubs with name, time and day of the dance, address of the dance, name and address of a permanent contact to CROWD, 151 Dryden Dr., San Antonio, Texas 78213. No directory is published; each request is handled individually.

A labor of love indeed is this service to square dancing handled so willingly and well by Fran and Steve Stephens.

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Pink

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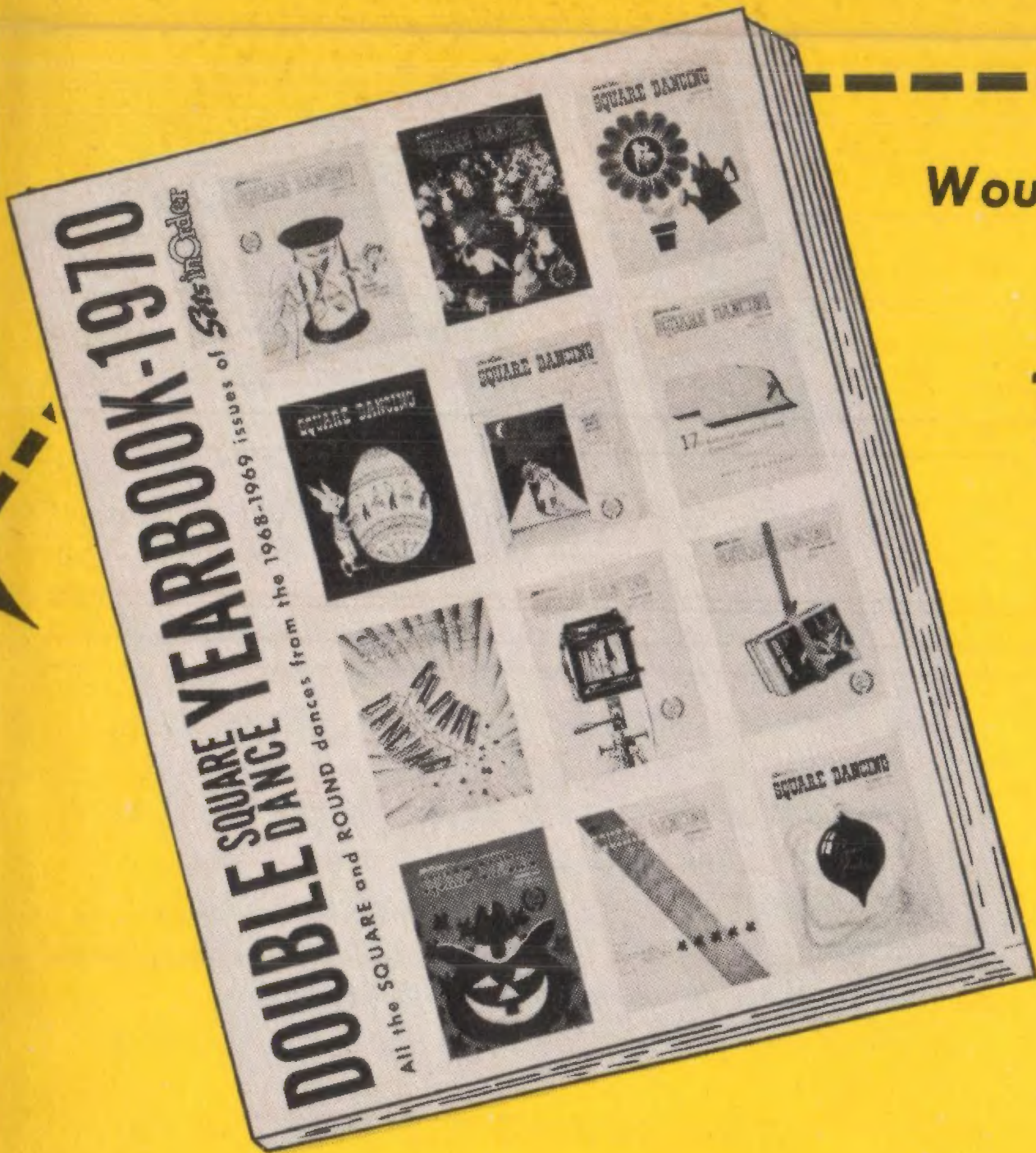
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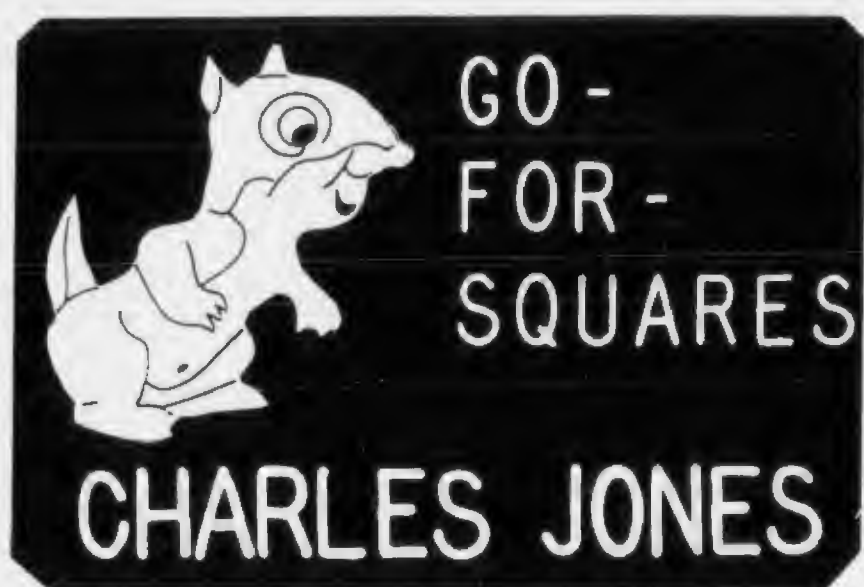
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Art has done some calling and was a member of the Square Dance Callers Assn. of Southern California; both the Johnsons are members of the Round Dance Teachers Assn. of Southern California and have served as secretary to this body.

They have also served as chairmen for the Fun-Level Round Dance Roundup; were round dance coordinators for the 186th Birthday Celebration of the City of Los Angeles; are members of the Long Beach Hobby Council.

Evelyn has a weekly column in the Long Beach Herald-American in which she gives news of square and round dance activities. She also has a weekly radio program over KFOX, Long Beach, on which she reports happenings and news of special dances and presents new

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Art and Evelyn were asked to compile a round dance training manual for the Dancer-Caller-Publications group for the use of the caller in a beginner square dance class; the

manual is now being used by Southern California callers.

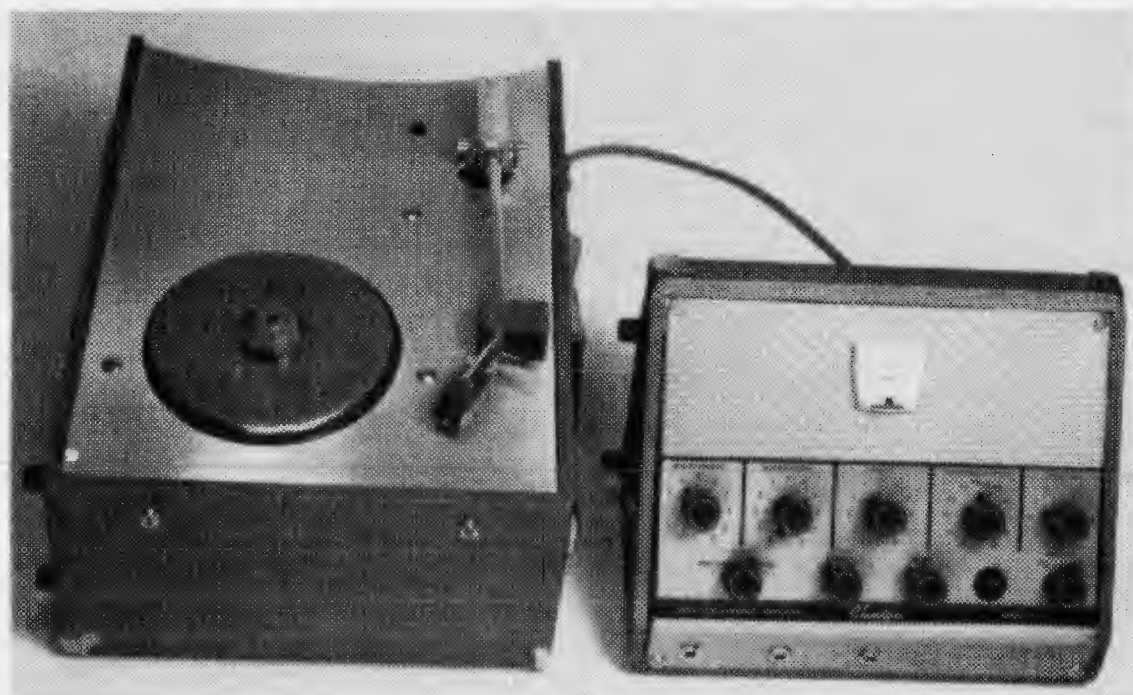
Credit for their teaching is given by the Johnsons to Julie Passerello, a long-time teacher of round dancing in the Long Beach area, for her encouragement.

SPOTLIGHT FEATURES

This Paging the Round Dancers and the Caller of the Month sections salute the callers and teachers in every state and province. You are invited to send in your nominations for either of these features.

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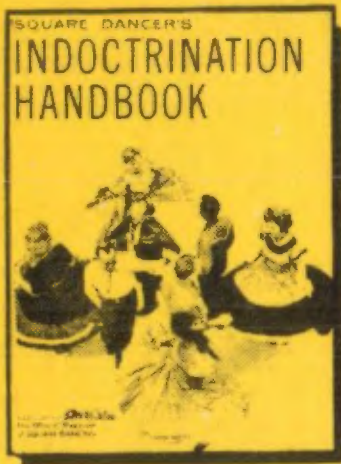
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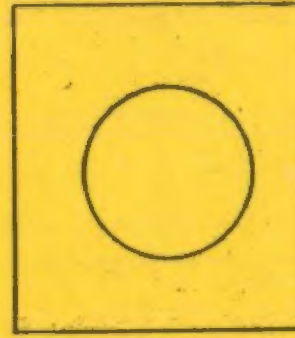
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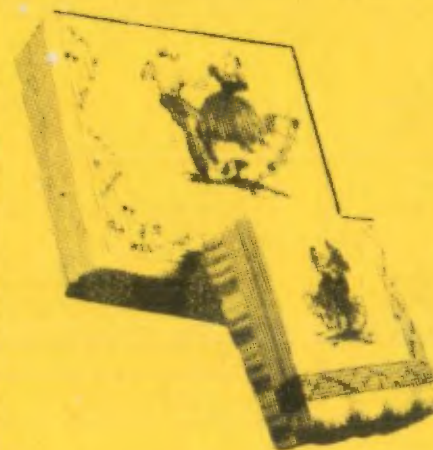
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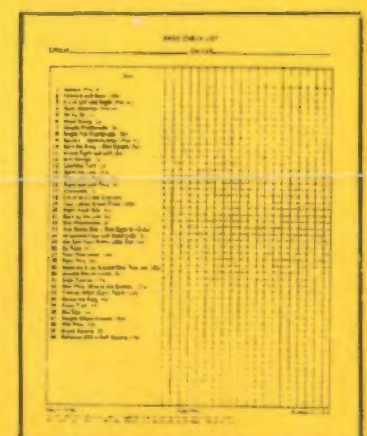


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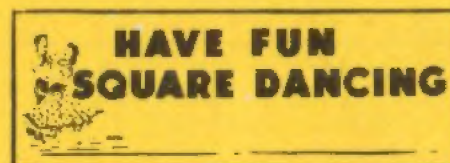
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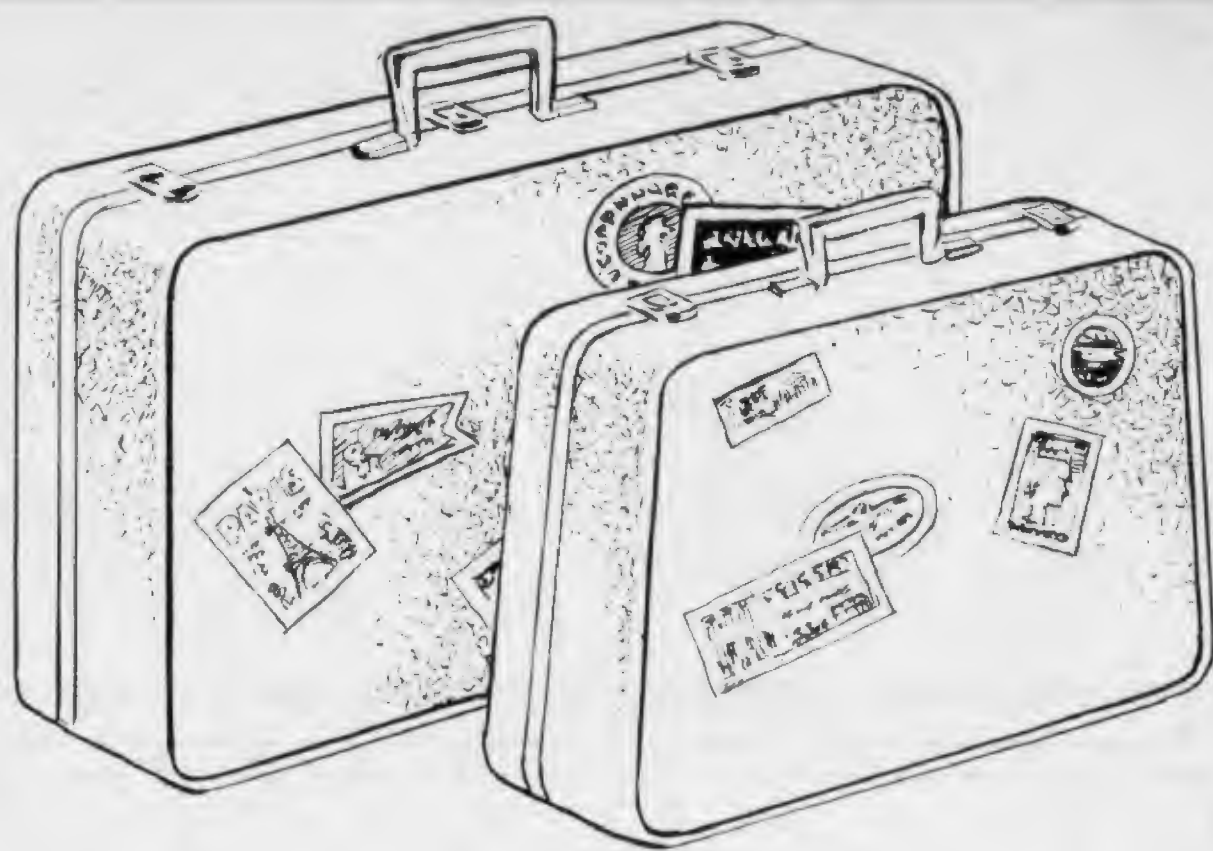
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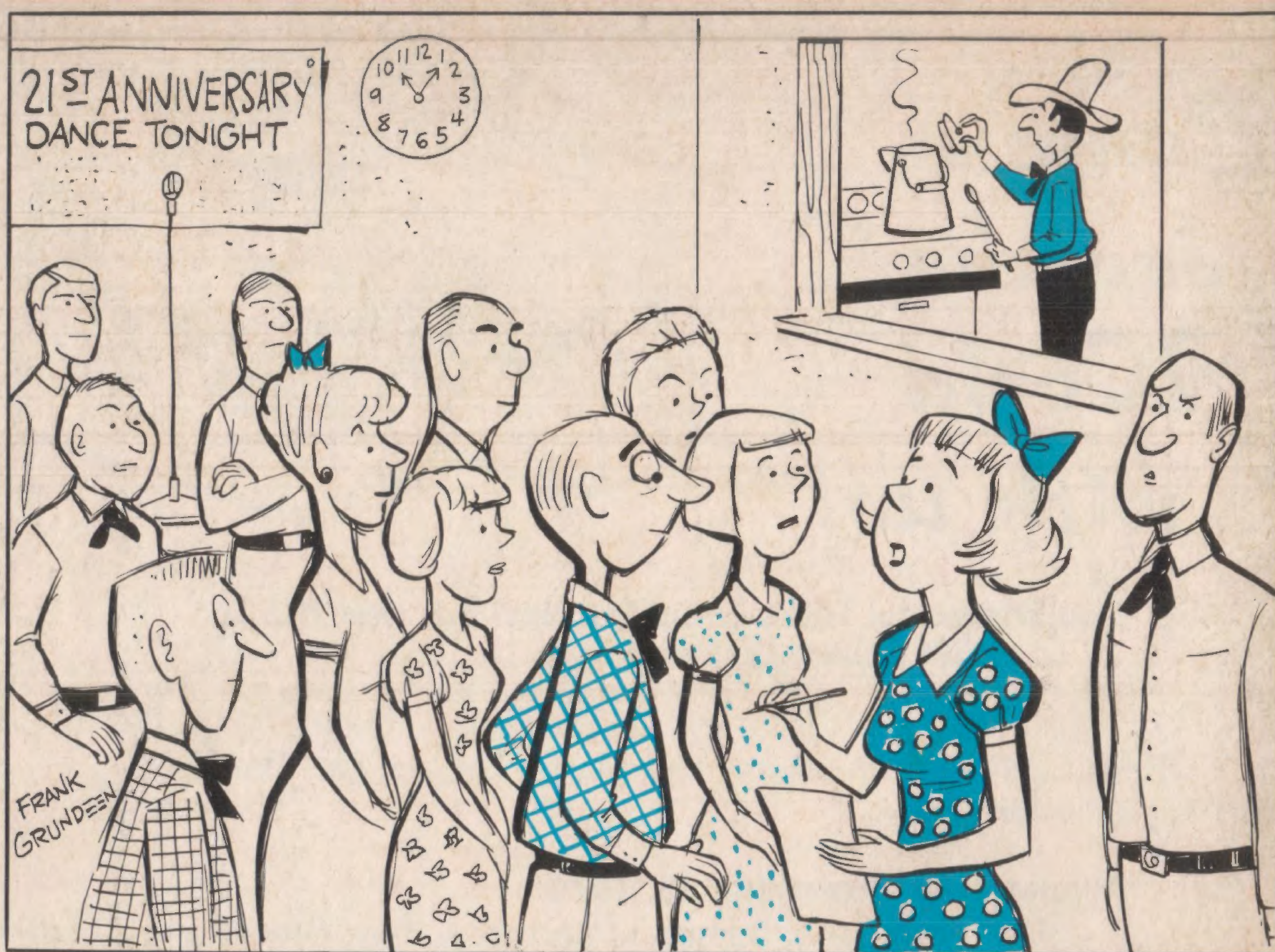
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